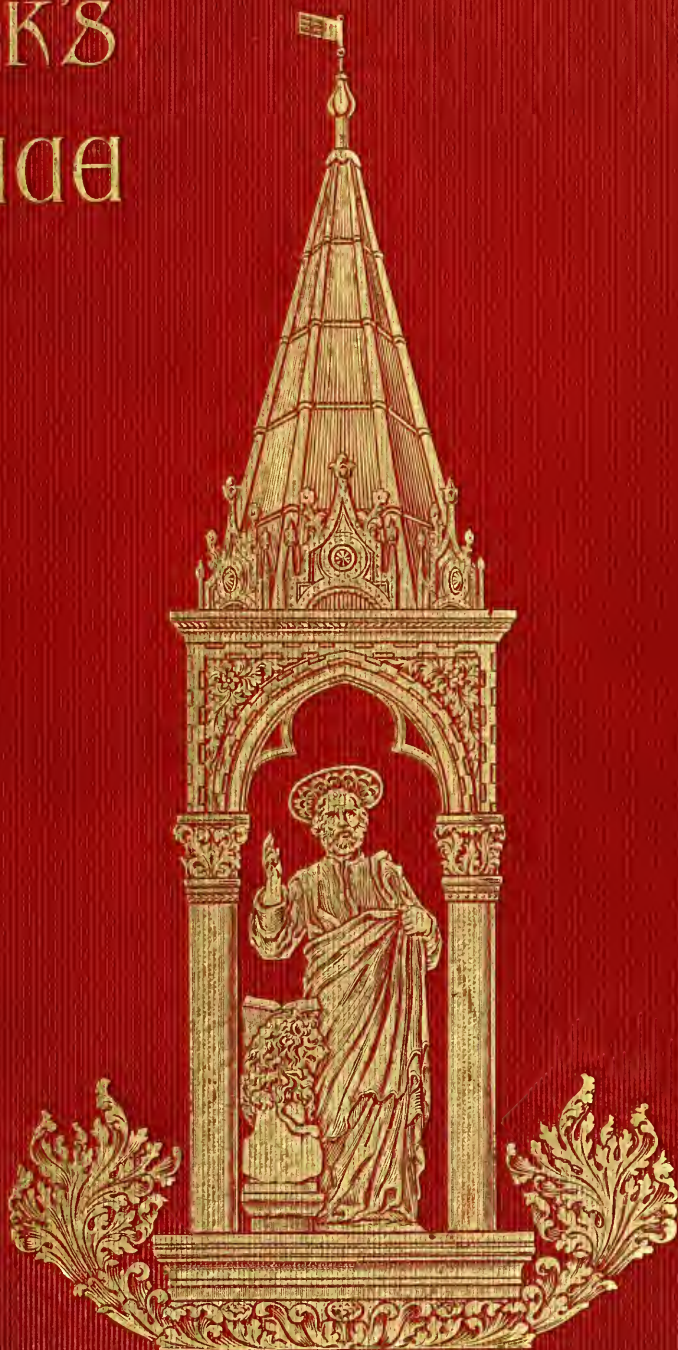
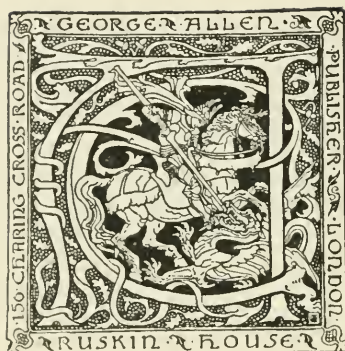


ST. MARK'S

VENICE







Waterlow & Sons.

ST. MARK'S, VENICE.

The Bible of St. Mark
St. Mark's Church & The
Altar & Throne of Venice
By **Alexander Robertson**, D.D.,
*Author of "Fra Paolo Sarpi," "Through the
Dolomites," &c.* & With Eighty-three Illustrations



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To my Wife

P R E F A C E

I BELIEVE that there are few buildings in existence more worthy of being minutely and accurately described, and of having their histories fully written, than **St. Mark's Church, Venice**; and I believe that there are few people for whom such a description and history should have a greater interest than for those of English-speaking countries. Absolutely unique in the variety, wealth and preciousness of its sculptured marbles, and of its gold and coloured mosaics, it embodies and expresses the Religion, and throws light on the Policy of a great Commonwealth, that, throughout long centuries, held the place intellectually and commercially amongst the nations of the world, that England holds to-day. And when one knows the religion and the policy of a nation, or, what Thomas Arnold of Rugby calls, "their duties and affections towards God," and "their duties

and feelings towards men," one knows the source and strength of their life.

The Religion of the old Venetians, as disclosed in St. Mark's Church, was altogether Biblical. Originally there was little inscribed upon its walls and domes in sculpture, text, and mosaic, that was not drawn directly and wholly from the Jewish and Christian Scriptures. It is true that in later times some few mosaics and inscriptions of a different character were introduced into the church, but they were not sufficient to impair to any extent its character, and even these, I am glad to say, are being gradually removed, and facsimiles of the original ones, the cartoons of which have been fortunately preserved, are being put up in their places. St. Mark's is thus gradually regaining its pristine purity and simplicity. Because, then, of this, its Scriptural character, I have called it the **Bible of St. Mark** ; and I have made this the main title of my book, as it is the point of view from which I have chiefly regarded it.

But, as I have said, St. Mark's Church also throws light on the Policy of a great country, and this in a very important matter, namely, the relation which the civil power held to the ecclesiastical. This, as we learn from St. Mark's, was one of absolute supremacy. In the church one

influence was felt, one voice was heard, one will was paramount, one mind was expressed always and in everything—that of the reigning Doge, acting directly, or through his Procurators. The Doge was the head of the Church in Venice, as Queen Victoria is the head of the Church in England, or, to take a more exact historical parallel, as Moses and his successors in civil authority were heads over Aaron, and the Jewish Church and priesthood. Indeed, Mr. Ruskin, in a note on the “Power of the Doges,” appended to the first volume of his *Stones of Venice*, says, “the subjection of the ecclesiastical to the popular and ducal powers, throughout her career was one of the most remarkable features in the policy of Venice.” Because then of this sovereignty of the Doge in spiritual matters, because of this blending of the political and the ecclesiastical in St. Mark’s Church, with the Doge as head over all, I have called it the **Altar and the Throne of Venice**, and have made this the sub-title of my book. And, from my own personal study of Venetian history, I have no hesitation in saying, that on these two principles, preserved and exhibited in St. Mark’s Church—an open Bible, and absolute freedom from priestly domination—rested, to a large extent, the stability and prosperity of the

old Republic of Venice, as on them rest, to a large extent, the stability and prosperity of England to-day.

The illustrations in the book were all taken expressly for it, those in black and white from photographs by Signor Carlo Naya, the chief photographer in Venice, and those in colour, in the *Edition de Luxe*, from oil-paintings by Signor Millo Bortoluzzi, a distinguished young Venetian painter. With few exceptions none of the subjects have ever been photographed before. Indeed, the very possibility of taking some of them, such as the Virtues of the Ascension Cupola, and the Crypt, did not previously exist. No pains have been spared by Mr. George Allen in the reproduction, and I trust that they will be found not only interesting and beautiful, but useful in helping to a just appreciation and understanding of this great Christian monument. My thanks are due to Signor Naya for his careful work. I also desire to thank my friend, Signor Pietro Saccardo, the eminent architect, to whom the Italian Government has confided the care of St. Mark's, for the special facilities he accorded my artists in their labours, and more especially for his kindness to me personally, throughout many years—keeping me informed of the works he was carrying on

in the building, and of any discoveries of moment which he made, and in giving me access to his own governmental reports, and to his other writings which have since been published separately, or as contributions to Signor Ongania's *Basilica di San Marco*. References to other writers, ancient and modern, whom I have consulted, will be found in the text, but I wish particularly to express my indebtedness to Mr. Ruskin, repeating here that which I told him when I saw him during his last visit to Venice, now eight years ago, that it was he who first opened my eyes, as he must have opened the eyes of thousands, to the meaning of this unique city of Venice, and of this unique building, at once its ALTAR AND ITS THRONE—the glorious and imperishable **Bible of St. Mark**.

ALEXANDER ROBERTSON.

CA' STRUAN, VENICE.

May 1, 1898.

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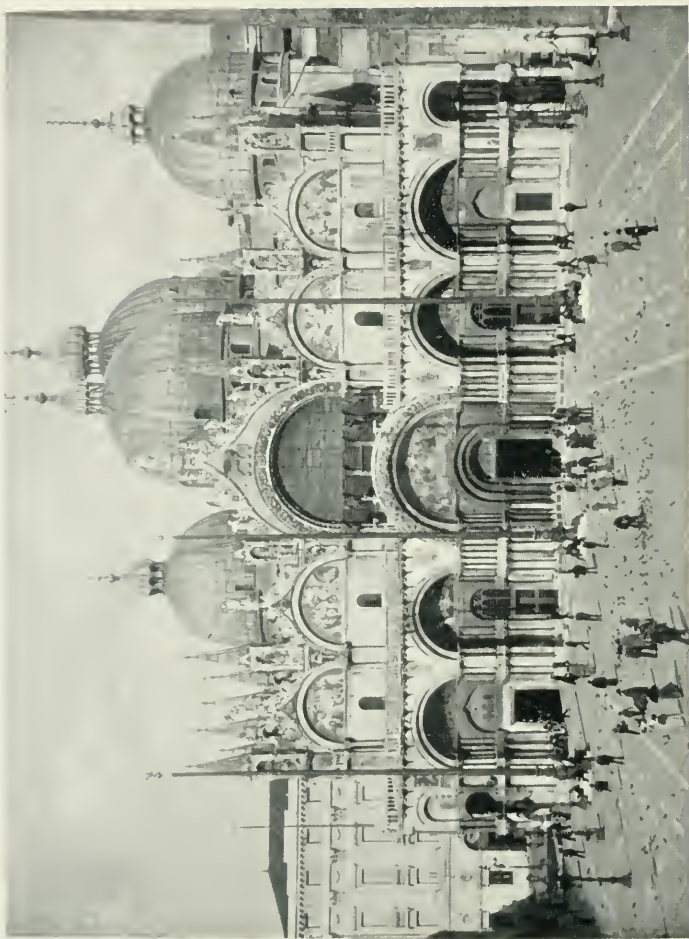


Photo by G. Naya

THE BIBLE OF ST. MARK
VENICE

H. H. Harb & Co.

THE BIBLE OF ST. MARK VENICE

HOW IT WAS MADE

VENICE has produced many Bibles. In 1469, according to the consensus of opinion, she learned the art of printing, and in a comparatively short time thereafter, that is, in the calends of August 1471, she produced the *Bibbia Volgare Historiata* (Bible in the Vulgar Tongue, Illustrated), being the complete Bible, in two folio volumes, translated from the Vulgate into Italian by Nicolaus de Malermi, a Venetian, of the Order of the Cistercians. Two months later, in the calends of October 1471, another complete Bible in the vernacular came out, entitled, *Bibbia Sacra Volgare* (Holy Bible in the Vulgar Tongue). The title-page bears no name, so the translator is unknown. This

Bible also is in two folio volumes, and is beautifully printed, with handsome hand-painted initial letters. Thus, one of the very first books Venice printed, and certainly her first book of any magnitude, was the Bible; and that, too, in Italian. She consecrated the new art, in which she was destined to obtain a world-wide celebrity, to the production of the Scriptures in a language intelligible to the common people.

During the remaining twenty-nine years of the fifteenth century, from 1471 to 1500, as Venice rose to be a great printing and publishing centre, possessing more typographers than all the other cities of Italy put together, the Bible held a first place amongst the productions of her presses. Altogether twenty-six editions of the complete Bible, besides many parts and portions, came out, published by ten different well-known houses; making a new edition for nearly every year of the period. Whilst, too, the majority of these editions were of folio size, costing—if we may judge from a note that has come down to us, regarding an issue of 1478, which consisted of 930 copies at 430 golden ducats (£430)—about nine shillings and three pence each, yet towards the end of the century quarto and octavo Bibles began to appear, but at

three francs each, or half a crown; thus bringing the Holy Scriptures pretty well within the reach of all. It is worthy of note that Aldo Manuzio, who established his famous printing press in Venice in 1491, conceived the great idea of a polyglot Bible, and actually began the printing of it in collateral columns of Hebrew, Greek, and Latin.

In the course of the next century, from 1500 to 1600, sixty-three editions of the complete Bible were produced. These were in Italian, Latin, Greek, Hebrew, Chaldee, and several other languages; and in all forms and sizes, from folio down to sexto-decimo. One, an Italian edition of 1532, was a new version by Antonio Brucioli, who professed to have translated it from the original Hebrew and Greek.

During the two succeeding centuries there was a great falling off in the production of Bibles, only twenty-eight editions coming out in the seventeenth century, and only sixteen in the eighteenth. In the present century but nine complete Bibles, and seventeen parts of Bibles, have been published. All these appeared before the close of 1842, in which year was published a Bible in Italian and in Latin in four volumes by Antonelli, the last to issue from a Venetian printing press.

And where are those Bibles now? A few of them are to be found in Venice, amongst which, fortunately, there is a specimen of the first, and of the last published, that of the calends of October 1471, and that of 1842. But of the majority of these Venetian Bibles all that is left to us is the record of the fact that they once existed.

But long before 1471 Venice produced a **Bible** which she still possesses, and from which she will never part. It is a great illuminated volume which it took her centuries to produce. Its **Text** is precious. It is that of the *Vetus Itala*, or Old Italic Version, the very earliest Latin translation of the whole Canon of Scripture which we possess, having been made at the end of the first century, and at the beginning of the second, and which remained in use till the end of the fourth, when it was supplanted throughout the Church, though not in Venice, by the version of Jerome, which was undertaken as a revision of it. In the Old Testament section of this Bible the quotations from the *Vetus Itala* are made simply and directly, in the New Testament section they are thrown into Leonine hexameter verses, rhyming in the middle and at the end. Greek epigraphs, and even some Arabic words are interspersed in the text. As the printing

was not accomplished all at once—indeed it extended throughout three centuries, from the eleventh to the thirteenth—it is not surprising that a variety of type has been employed, and different forms of the same type at different times. The constantly recurring ones, however, are Roman and Gothic. As the number of the leaves of this Bible were limited, and the text was subordinated to the illustrations, many contractions were adopted, letters being omitted from words, and words from sentences, the omissions being, however, always indicated by signs. Its **Illustrations** are precious. They appeal to the eye, and we remember what we see better than what we hear. There is truth in the maxim, “Eyes first, hands next, ears last.” And they appeal to our sense of beauty, for

We're made so that we love
First when we see them painted, things we have passed
Perhaps a hundred times, nor cared to see.

And these illustrations not only imprint themselves on the mind through the eye, and give pleasure by meeting that love of line and form and colour divinely implanted in us, but they fulfil in a superlative degree the highest mission of art, by exhibiting and conveying to the mind spiritual truths under the aspect of

beauty, for the moulding of character, and the government of life. This mission they fulfil to-day ; but to estimate its importance we must remember that when they first began "to speak in silence upon the wall," from five to eight centuries ago, the bulk of the people were illiterate, and there were no printed Bibles to put into the hands of the few who could read. "Fill the holy sanctuary on both sides with histories of the Old and New Testaments, by the hand of a skilful artist, in order that those who are unable to read the Divine Scriptures may, by looking at the paintings, call to mind the courage of men who have served the true God, and be stirred by emulation of their heroic exploits," was the advice of Nilus in the fifth century. And, Gregory, Bishop of Nyssa, a century before had said, that even the pavements of churches (which, like St. Mark's, were made of marble mosaics) ought to contain symbolic teaching for the people. These pictures, then, formed the Bible for those who could have little access to the Scriptures in manuscript. They formed the true *Biblia Pauperum* of the Venetians.

The pictures are **mosaics**, the substance chiefly used in their composition being glass. Mosaic work is emphatically a Christian art, though it

was not unknown in certain forms to the ancient Persians ; and in the book of Esther, written probably about 480 B.C., we read that the court of the garden of the palace at Shushan of King Ahasuerus had a mosaic pavement of red and blue, and white and black marble. It was the Emperor Constantine who brought this art into general use. In the fourth century he applied it very extensively to church-wall decoration, and it has been devoted to this service almost exclusively ever since. The background of the illustrations for this Bible is of gold, the tesserae for which are formed by putting thin sheets of the precious metal between two layers of glass and fusing them together. Black tesserae are scattered amongst the gold, to break the otherwise too brilliant mirror-like reflection. The illustrations themselves are composed of cubes of glass coloured throughout, the dye being mixed with the vitreous substance in the furnace. Little else than the primitive colours were used, and yet they are much more effective than the sixty thousand tints employed in modern mosaic work. Their design and colouring, largely modified however by local Venetian influences, follow the laws and directions laid down for the illustration of Scripture in the **Code of the Byzantine School of Christian Iconography**,

which had its seat on Mount Athos, the Holy Hill of Greece. This Code, discovered quite recently (1839), in a monastery on Mount Athos, by Mons. Didron, Paris, was called 'Ερμηνεία τῆς ζωγραφικῆς (The Interpretation of Life-painting), and although no precise date can be assigned for its compilation, it yet goes back in its main parts like the *Vetus Itala* text, to times before Jerome. The illustrations are thus necessarily conventional in form, but they are full of life, and beauty, and dignity. An interesting fact in regard to those of the Old Testament section of this Bible is that they are identical in design, or nearly so, with the miniature paintings that adorned the *Codex Cottonianus*. This Codex was brought to England from Philippi by two Greek Bishops, who presented it to King Henry VIII., telling him that it was believed to have belonged to Origen, "the father of biblical criticism," which would carry its age back to the beginning of the third century. Probably it was written somewhat later, but in any case it is the most ancient and the most correct manuscript of the Septuagint that is in existence. This precious Codex, as is well known, passed into the hands of Queen Elizabeth, who bestowed it upon Sir John Fortescue, her tutor in Greek. From him it went to Robert Cotton, and then,

passing through the hands of the Arundel family, ultimately found a home in the Cottonian Library, Westminster. When that Library was burned, in 1731, only fragments of the Codex were saved, the chief of which are now preserved in the British Museum.

The **Materials** of which this Venetian Bible, thus inscribed and thus illuminated, is composed, are so valuable, that if they were destroyed, it would be difficult, perhaps impossible, to replace them. Its leaves are of marble—marble paper, some white, but most of it coloured—brought by the Venetians from the ruins of rich Roman cities, such as Aquileia and Grado; and from cities conquered and sacked by them, such as Constantinople—marbles that represent in their origin the wealth of every quarry known to the ancients. There are Cipolin, the first marble imported into Italy, from Negropont, and the shores of the Sea of Marmora; Proconnesian, or Nero and Bianco, from an island in that sea; Verde Antique from Thessaly; Pomorolo from Dalmatia; Red, Green and Serpentine Porphyries; Red and Grey Lumachella or Shell Marbles; Synnadic or Pavonine (violet coloured), from Sinnada in Phrygia; Red Syenite Granite from Syene, modern Assouan in Upper Egypt, on the Nile (from

the tower of Syene even unto the border of Ethiopia, Ezekiel xxix. 10); Alabaster from Thebes; Parian marbles, and African Breccias; Red Verona and Yellow Sienna Brocatels (because resembling brocades); Sardonic Agate and Oriental Jaspers. None of these marbles can be called common, and many of them are decidedly rare and precious, the more so that the quarries from which some were obtained have been for centuries either exhausted or lost, although it is interesting to note that those in Thessaly, that yielded the Verde Antique, have been recently discovered by an Englishman at Casambula, near Larissa.

I need not say that the Bible of which I am speaking is the glorious **Church of St. Mark**. The idea of constructing such a church, of publishing such a Bible, first occurred to the Venetians in 829, when the body of the Evangelist St. Mark was brought from Alexandria in Egypt to their city. The then reigning Doge, Giustiniano Partecipazio, at once set about carrying the idea into effect, but he died the following year. Still his share in the work was important, and not unlike that of King David's in the building of the Temple, for like him he said: "The house that is to be builded must be exceeding magnificent, of fame and of glory throughout



Photo by C. Naya

GOTHIC LATERAL DOOR OF ST. ALIPIUS

W. H. Ward & Co.

all countries, I will therefore now make provision for it." He accordingly secured its site. Between his palace and the church of St. Theodore to the north, lay, running east and west, a *brolo* (orchard), that he himself had given to the nuns of *San Zaccaria*. This ground, in which was a well, he re-acquired on which to build. Then "he prepared abundantly before his death" materials, we may suppose some of the elm and oak timbers and Istrian stones, which form the foundation of the present church, but especially, as we are told, marbles in slabs and columns from Sicily, for the support and decoration of its brick walls; and leaving these and also much money, to his brother and successor Giovanni, charged him, as David charged Solomon, to hasten the work. This behest Giovanni Partecipazio carried out with promptitude and energy, for, beginning the church in 830, he finished it in 834. This is not however the St. Mark's Bible we possess, although it is bound up with it, and may be called its **First or Ninth-century Edition**, In form it was a basilica, probably resembling the one in Alexandria that bore the Evangelist's name, and from which his body had been brought. It was the size of the nave of the present church as far as the altar-screen. Under

the twelve large marble slabs in front of the screen, which formed the floor of the *peribolum* of the basilica, it had a curious, now partly sub-aqueous, crypt (for the ground is gradually sinking), only re-opened and cleared out a few years ago, in which can be seen the well spoken of above. Besides this remnant of the old church, it is thought the present one contains parts of its walls, and not a few of its columns, capitals and cornices—according to the late Raffaele Cattaneo, “no less than eighty specimens, architectural and decorative.” Like all ancient basilicas it had a roof of wood, which was destined to prove fatal to it, for in 976, when the Venetians, wishing to rid themselves of the tyrant Doge, Pietro Candiano IV., shut him up in his palace and set fire to it, the flames communicated themselves to this roof and the church was burned. It had stood for nearly a hundred and fifty years, throughout the reigns of eleven doges, each of whom had done something for its embellishment.

The successor of the “tyrant” Doge was Pietro Orseolo I., the “saint,” as he was called, who quickly exchanged the council chamber for the cloister, but not before he had given us the **Second or Tenth-century Edition** of St. Mark’s Bible, for finding the walls and other

structural parts of the church but slightly damaged, the brief two years of his reign (976-978) sufficed him in which to repair it *ubi combusta erat* (where it was burned), without, however, either enlarging or altering it in any way. But in that short time he did more, for we read in the Dolfin Chronicle, *Petrus Ursiolo ædem Sancti Marci non restaurat solum, vero mosaico ornat proprio sumptu* (Pietro Orseolo not only restored the temple of St. Mark, but, indeed, adorned it with mosaic at his own expense). For this purpose he brought Greek artists to Venice from Constantinople. This tenth-century church, or second edition of our Bible, supplied the needs of the Venetians until 1063, a period of eighty-five years.

But now in this eleventh century, to which we have come, we find that Venice had attained to a state of great power and prosperity. Her exchequer was overflowing with money. The spoils of victories, won in the Levant, were in her store-houses. Her merchant ships brought her riches from afar. With new resources came new ideas. The possession of art treasures created and fostered art tastes. Especially her intercourse with the East had instilled into her a love of Byzantine architecture and ornamentation. Beholding in Constantinople the glories

of St. Sophia and other churches, she could not but contrast with them the comparative poverty in size and form and decoration of her own basilica. She at last therefore resolved to reconstruct it, to double its size, to change its form, and to beautify and embellish it in a style of oriental magnificence. The result of this decision is the **Third, or Eleventh-century Edition** of St. Mark's Bible, which is the one we now possess. Taking more especially the celebrated church of the Holy Apostles in Constantinople, built by the Emperor Constantine, as the model, the work was begun under Doge Domenico Contarini in 1063, and finished, so far as structural alterations and enlargements were concerned, in 1071. In these years the basilica form of St. Mark's was changed to that of a Greek cross. This was exactly that kind of alteration that did not necessitate to any serious extent the destruction of the old building. By taking down its eastern wall and adding transepts and a chancel, and by changing the pent roof into a domed one, the transformation could be effected. And this it appears was substantially what was done. The churches of the ninth and tenth centuries now form the nave of the present eleventh-century one. Under the chancel a new crypt

was made, and it is thought that the series of little arches, supported on flattened columns, under the altar-screen, and the two series of arches and columns under the stair of the double pulpit, belonged to the old crypt. The former row stands on the wall that divides the two crypts, and were originally windows to give light and air to the new one. With the north transept extension the old church of St. Theodore was incorporated, part of its site now being occupied by the chapel of St. Isidore. In 1071, Doge Domenico Contarini died, and almost the first public services held in the new St. Mark's were those in connection with his funeral, and with the installation into office of his successor, Domenico Selvo.

But the church was still undecorated. Its walls were only of bare brick—*piere cote*. And so Doge Domenico Selvo at once began incrusting them with these coloured marbles, the shades and hues and tints of which have now become mellowed with age, like the pictures of the old masters. In doing this blocks of the precious stone were sawn by wires into thin slabs, which were then so arranged on the walls that their lines and veins, and "flame-like stainings," formed figures and patterns. The twelve great slabs of Cipolin

marble that cover the old crypt in front of the chancel were similarly cut from one block. The marble veneering of the walls, and the laying down of the tessellated pavement were finished in 1096, under Doge Selvo's successor, Vital Falier. The next work was the re-decoration of the church with gold and coloured mosaics, the inscribing anew, on its glowing pages, by word and picture, the glorious truths of Scripture, making it the great illuminated volume, the true *Biblia Pauperum*, we now possess. I say inscribing this anew, for whatever mosaic illustration Doge Pietro Orseolo had put upon the pages of the former edition of our Bible appears to have perished. This work was begun by Doge Vital Michiel in 1100, and was continued by succeeding Doges until near the middle of the fourteenth century. That is to say, the printing and illumination of St. Mark's Bible, as we now know it, was the labour of two and a half centuries.

In the execution of this work Greek artists, who were not unknown in Venice, as we have seen, even in Doge Orseolo's time, were largely employed, and Greek marbles and Greek tesserae were imported in great quantities. This Greek influence reached its climax in 1204, when Constantinople fell into the hands

of the Venetians. Then there was a great influx of Greek artists and sculptors, and a wealth of Greek decorative material of all kinds was imported. By-and-bye, however, the Venetians learned the arts of the Greeks. Furnaces were constructed on the island of Murano, still the centre of their glass and mosaic manufacture ; and just as the old masters, Titian and Tintoretto, for example, extracted their own dyes, and ground their own colours, so native artists made their own gold and coloured tesserae, and carried on in the church the work of mosaic decoration and illustration.

In saying that this Third Edition of St. Mark's Bible, which, begun in the eleventh century, was issued in the fourteenth, is the one that has come down to us, I do not mean to say that it is now as it left the press. It has been enriched, and it has been impoverished. Time, weather, fire, neglect, ignorance and vandalism, have left their marks upon it. Its pages, too, have been defaced, and their illustrations changed. In the seventeenth century especially many of its fine old Byzantine illuminations, true to the letter and to the spirit of the text, were cut out, and Renaissance ones, false to both, were put in their stead. But still, down these long centuries no possession of the Venetian

Republic was so prized and so guarded. An order of men—the noblest and best of the Venetian nobility, who were privileged always to wear the ducal toga, and whose office was only second in esteem to that of the principedom, and from whose ranks the Doges were almost invariably chosen—the famous Procurators of St. Mark, were created near the very beginning of the church's history, in the time of Doge Pietro Orseolo I., to take charge of it. These men, acting under the Doge, regulated all its affairs, material and spiritual. They not only looked after its erection, its preservation and restoration, its income and expenditure, its altar vessels and treasury relics, but appointed and invested, and dismissed and punished when necessary, its *primicerio* or dean, its canons, priests, organists, singers, custodians and guardians, and regulated all its ceremonies and services. No Roman Curia, no Church Court, no ecclesiastical authority, had a voice in anything touching its interests. The Doge designated himself, *Solus Dominus Patronus et verus Gubernator Ecclesiæ S. Marci*, (the only lord, patron, and true Governor of St. Mark's Church); and he called the church, *Cappella nostra libera a servitute S. Matris Ecclesiæ* (our chapel, free from the servitude of Holy Mother Church).

Venice had also its Patriarch or Archbishop, and its cathedral, but these were so utterly eclipsed by, and subordinated to, the Doge and his chapel, that they were originally at the far-distant island-township of Grado ; and when, in 1445, they were brought to Venice, they were placed in the unimportant island of Castello, where the commonplace church of San Pietro was made the cathedral. It was not till ten years after the fall of the Republic, in 1807, that Napoleon transferred the Patriarchate to St. Mark's Church which thus became the cathedral.

The rite used in St. Mark's down to 1807 was not the Roman one, nor was the Bible the Vulgate. The rite was the ancient one of the churches said to have been founded by St. Mark, and his companion Hermagoras, in Aquileia and Grado, and the Bible was the Old Italic Version, which, as I have said, is inscribed upon its walls. In the State Archives in Venice there is a document bearing the date, May 14, 1580, which tells how a *Primicerio*, who had dared to appeal to Rome about St. Mark's, was summoned to appear before the Doge and Council of Ten. He was not allowed to enter the Council Chamber, but was kept at the head of the stairs, where the Council intimated to him by a messenger that he had

offended in the thing most sacred in its eyes, namely its absolute control over the church of St. Mark, and that his conduct savoured of treason. It then ordered him to go back and bring the whole of his correspondence without retaining even a copy of any paper. With this, the Council said it would rest satisfied, as it believed he had acted more from ignorance than malignity, but it warned him as to the serious consequences that would follow any repetition of the offence. Another document tells how a priest was banished for having incensed the Doge and the Patriarch at the same time, instead of incensing the Doge first. Thus the Doge in St. Mark's would not only brook no superior, but no rival. He was clothed with all spiritual jurisdiction and, when solemn occasions required it, himself blessed the people.

Nor was this all. He not only discharged spiritual functions as High Priest, but as the Prince of the land he imported into the church his civil privileges and offices. St. Mark's was more than a place for the carrying on of religious services, it was a place for the conducting of state business. Popular assemblies were held in it. Treaties were ratified in it. Decrees were promulgated in it. An ordinance abolishing all traffic in slaves was passed and

published in it, in 959—strange to say, too, under the rule of the tyrant Doge, Candiano IV., in getting rid of whom, as we have already seen, St. Mark's was accidentally burned, he being slain in the Church itself. In it the Doges received their badges of authority and wands of office, and were acclaimed by the people, and from the *bigonzo*, its octagonal porphyry pulpit, they harangued the electors. From it they proceeded annually in the *bucintoro* to the Lido to wed the Adriatic, by dropping into it the mystic ring with the words *Desponæmus te mare*. As we read in Ezekiel of ancient Tyre, "they hanged their shields upon thy walls round about, they have made thy beauty perfect," so those of the Doges after death were suspended in St. Mark's. From its central vault hung the banners of allied peoples, and on its roofs floated proudly those of the Republic. Along its aisles and in its domes resounded the pæans of victory. Scarcely less than the Ducal Palace, with which it communicated by a bridge behind the chancel, it was the centre of political life, though a life free from the intrigues of diplomacy on the one hand, and from those of priestcraft on the other; and as the Doge was elected by the people, represented the people, ruled by and for the people, so it was the centre of the nation's life.

Here the civil and the religious spheres not only met but coalesced. Here there was not simply union of Church and State, there was identity. The name St. Mark was synonymous with that of the Republic—the symbol at once of a free nation's religious faith, and of its political prestige and power. To a very large extent, it seems to me, there was a realisation of the late Dr. Arnold of Rugby's ideal commonwealth—one in which Church and State were not two separate societies, but one and the same ; free, on the one hand, from what Dean Stanley tells us he called, "the secular notion of a state as providing only for physical ends," and free, on the other hand, from "the superstitious view of the Church as claiming to be ruled not by national laws, but by a divinely appointed succession of priests or governors."

In these things, then, in St. Mark's being at once the people's Church and Senate-house, their Bible and their Charter, we have the explanation of its having been prized by the Venetians above all else. It was because of these things that they gave to it, for its construction, enlargement, preservation and decoration, throughout long centuries, the best of their thought, the best of their wealth, the best of their labour. And for these reasons it is prized to-day by the Italian

nation as one of their most precious national monuments, and valued inheritances, bequeathed to them by a great people. And for these reasons the Government of Italy has become its custodian, watching over it with the utmost solicitude, keeping architects constantly at work upon it, maintaining a school of mosaic workers inside its walls, and spending in its preservation—apart altogether from its services—the sum of two thousand pounds annually.

But it is not only as a monument of the past, around which gather the glories of a nation's history, that it is to be regarded. It has a present mission, a present use. If it no longer serves a political purpose, it still serves a religious one. This half of its mission it has never ceased to fulfil, and it is fulfilling it to-day. It is still, what we are specially regarding it as, the **Bible of St. Mark**. And as such it lasts on from age to age, its pages—constructed of materials as precious and beautiful in the world of matter as the truths inscribed on them are in the world of spirit—open to all, accessible to all, bearing a message to all, in a language legible to all, for it is the universal language of sign and symbol. Witnessing to its own marvellous power over the hearts and lives of men, it exercises that power still—unique among

Bibles, as the old Republic, of which it was the soul and centre, was unique amongst Commonwealths ; as Venice, of which it is to-day the crown and glory, is unique amongst cities.

I purpose reading this Venetian Bible under the three following divisions, which correspond with the three main structural parts of the church.

I. The Title-Page, as inscribed on the Façade ;

II. The Old Testament, as inscribed in the Atrium ;

III. The New Testament as inscribed in the Interior.

And in order not to break this unity of plan, I have treated of the mosaics and sculptures that exist elsewhere in the building, in an Appendix, references to which will be found in the text.

PART I

THE TITLE-PAGE

INSCRIBED ON THE

FAÇADE

PART I: THE TITLE-PAGE

THE façade of St. Mark's Church is Byzantine in character, the severity of which, however, is broken by rich Gothic decorations. It consists of two tiers of arches grouped and harmonised. The lower tier has seven spans, the mystic number usually employed by Byzantine builders, and the upper has five. The central arches of each tier form the principal ones, to which the others, inferior to them in height and width and decoration, are subordinated. The outermost arches in the lower tier are open porticoes, the inner five are built out so as to form deep vaults or porches, the bevelled sides of which are lined with verde-antique, and decorated with double rows of shafts of porphyry and other precious marbles, resting on stylobates of the same materials.

Through these porches, by one great central, and four small lateral gates, the church is entered. The five arches of the upper tier are decorated with Gothic crockets and finials, canopies and

figures. The central large one serves as a great window, the others have smaller lights cut in them. Between the tiers, along the top of the projecting porches, runs a gallery, on which stand, above the principal door, and in front of the great window, the four famous horses of beaten copper work overlaid with gold, a unique example of a Greek or Roman *quadriga*, or four-horsed chariot. The whole façade is covered with sculptures and mosaics, with figures and inscriptions.

This, then, is the **Title-page** we have to read, and a very full, diversified, and beautiful one it is. Before we do so, however, I must repeat what I have already said, that it is not now what it was when first printed in this, the eleventh-century, or third edition, of our Bible. Since then it has undergone several alterations—not always improvements—and it has received several additions. Without even consulting documents, a good general notion of these can be obtained by examining two early prints of our Title-page that have been preserved to us. One is in mosaic over the further lateral door to the left of the main entrance, the door of St. Alipius, which shows it as it existed early in the thirteenth century. Looking at this we see that there were no mosaics on the façade,



Photo by C. Nava

GENTILE BELLINI'S PICTURE OF ST. MARK'S, 1496
(In the Academy, Venice)

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save one over the main entrance ; it had no Gothic ornamentation, and none of the sculptured archivolts over the main door. The other ancient copy of our Title-page is a picture by Bellini in the Academy in Venice, which shows it as it was in the fifteenth century. In it we see that it had by this time received all these three additions spoken of above, the Gothic ornamentation, but a short time before. Since the fifteenth century it has undergone little alteration, excepting one for the worse, namely, the removal of all the mosaics of Bellini's time, but the one over the door of St. Alipius, and the substitution of others in the last century and in the present, in their places. Fortunately the subjects of all these mosaics have remained the same, excepting the one over the main door, that belonged to the earliest Title-page, about which I shall say something later.

Proceeding now to examine our Title-page we find that it brings before us these subjects.

- (1) Him of whom the Book speaks.
- (2) Him whose name it bears.
- (3) Those who made it.

In other words, it speaks to us :

- (1) Of Christ.
- (2) Of St. Mark.
- (3) Of the Venetians.

CHAPTER I

WHAT THE TITLE-PAGE SAYS OF CHRIST

CHRIST holds the place of honour on the title-page. It is His name, the name that is above every name, that is inscribed oftenest and in largest letters upon it.

(A) He is the Key-stone of every arch of every door by which the church is entered.

(B) He is the subject of all the Bas-reliefs above these door-ways.

(C) He is the subject of all the Mosaics of the upper tier of arches.

(D) He is the subject of all the Sculptures that decorate the arches.

(A) Christ is the Key-stone of every Arch of every Door by which the Church is entered.

I have said that the church is entered by one great central, and four more small lateral door-



Photo by C. Naga

CHRIST THE KEYSTONE

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ways. But these five doors are one, and that one is Christ, for he commands them all. He is carved on the key-stone of every one of them. The church cannot be entered but by Him. It stands or falls with Him. In other churches, whilst Christ may rule over the main door, very often Mary is set over a transept one, whilst other side doors are assigned to saints and martyrs. And Mr. Ruskin thinks that this may be done to teach that, whilst access to God is obtained through Christ, it is also, though in a lesser degree, secured through the mediation of His mother and of the saints. Then, if this be so, the exclusion from St. Mark's portals of every one save Jesus only, is meant to teach that solely through Him can God be approached. One name is there, not only above every name that is named, but alone in solitary majesty, the name of the God-man Christ Jesus.

(a) THE GREAT CENTRAL DOORWAY.—This doorway has three carved archivolt, and all three speak of Christ. The *first* brings him before us as our Redeemer and Restorer, the *second* as our Creator and Teacher, and the *third* as our Saviour and Master.

The First Archivolt.—Here Christ is represented as our Redeemer and Restorer, its subject being Ruin by the Fall and Redemption

by Him. This is set before us by a series of pictures in bas-relief, illustrative of the effects of sin and redemption. Looking at the *Under side*, or *Soffit*, of the *archivolt*, we see on its basement stones, fallen human life typified, on that on the left, by a half-naked woman with long unkempt hair, and on that on the right, by a half-naked man, both sitting on dragons, that, twining round them, and fastening on the breast of one and the mouth of the other, hold them in their power. Immediately above the man is a lion devouring a deer, and above the woman there is also a lion, but, suggesting times of civilisation and redemption, a child sits on it opening its jaws. This is sometimes used as the symbol of fortitude, "The Lord breaks the teeth of the lion." "Thou shalt tread upon the lion and adder, the young lion and the dragon shalt thou trample under foot." The rest of the soffit shows wild and tame animals in various combinations, especially the Byzantine one of a bird pecking a quadruped, symbolical of spirit dominating matter, whilst intertwined with all, and, on the key-stone, bursting into fulness of fruitage, is the vine, the symbol of Christ. Looking now at the *Outer Face of the archivolt*, on the left basement stone, there is again the same figure of the wild half-naked



Photo by C. Naya

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GREAT CENTRAL DOORWAY

woman, only she is now seated on the back of a lion. On the corresponding stone on the other side, there is, however, no savage man, but a youth, intelligent looking and well clothed, and with shoes on his feet, sitting calmly on the back of the patient ox. Above the woman there are boys quarrelling and fighting, and above the ox and its rider are a teacher and a scholar—the teacher with a roll in his hand, and the scholar doing a sum in arithmetic, by the aid of his fingers. Higher up on the left, are boys robbing nests, young men shooting birds with bows and arrows, and, lastly, men hunting the wild boar and the lion. Opposite these, in corresponding places on the right, a youth is leaving home, to pursue elsewhere an agricultural life, then come men engaged in business, buying and selling, and lastly, higher up, others are occupied in commerce, carrying and transporting goods. Clearly the two sides contrast. Set over against each other, there is, on the left savage and uneducated life, and on the right life civilised and redeemed. The whole archi-volt, thus, as I have said, teaches us the far reaching consequences of sin on the one hand, and the co-extensive saving influences of Christ, as our Redeemer and Restorer, on the other. If “the whole creation groaneth and travaileth

in pain together until now," the whole creation shall participate in the redemptive work of Christ, in that "restitution of all things, which God hath spoken by the mouth of all his holy prophets since the world began." As here portrayed, it is the gospel of Jesus Christ that makes the savage clothe himself, and abandon the bow and arrow, the rod, the spear, and the chase, for the plough and the sickle, for manufacture and commerce. It is the Gospel of Christ that creates the schoolmaster and the missionary, and that sends the youth from the paternal home to occupy the earth and to subdue it. Sin has brought dispeace and disunion, separation and conflict, into the world of man and the world of nature ; Christ restores order and unity, binds up the scattered, and unites the severed, reconciles man to God, and nature to man its rightful head, undoes the work of the fall, and "makes all things new."

The Second Archivolt.—This archivolt carries us forward in thought, showing us Christ on its soffit as our Creator, and on its outer side as our Teacher. First He is represented as our Creator, as if to suggest the thought that He could restore and redeem, because He created all things, and by Him all things consist. It is His figure then that is cut in bold relief in the

key-stone. It is a youthful figure, for as yet He is untouched by suffering. There is no marring of His visage, although, as He is the lamb "foreordained before the foundation of the world," as He is the "lamb slain from the foundation of the world," on the nimbus of sanctity and authority behind His head appears the shadow of the cross. In His left hand He holds a scroll, and His right is raised in the act of blessing. He stands in a disc studded with stars—"the stars that He calleth all by name." On His right hand is the head of a man, and on His left that of a woman, both bending towards Him, with hands raised in the attitude of prayer, representing "the sun and the moon which He hath made." And then, suggestive of the mission of these heavenly bodies, "to give light upon the earth," and to be "for signs and for seasons and for days and years," there are carved on the other stones of the soffit, six on either side of the key-stone, symbolic representations of the months of the year, with their zodiacal signs, which, however, fall to be dealt with later on.

We, therefore, now proceed to read the *Outer* or *External* face of the *archivolt*, where Christ is exhibited as our Teacher. From here He delivers to His disciples, and to the multitude

below, the Sermon on the Mount, and as this archivolt, with its series of outside steps, is somewhat suggestive of a mount, the representation is complete, although, as can be seen in Bellini's picture, it was at one time more visible and striking. A series of allegorical figures represent the Beatitudes and Virtues, each bearing a scroll, on which is inscribed an appropriate saying of our Lord's. Once this sermon appealed to the eye with a vividness and a distinctness that it has now lost, for when first inscribed, at the close of the thirteenth, or the beginning of the fourteenth century, the figures and the writing shone out in gold on a background of blue. The word of the Lord was literally esteemed more precious than gold. Time has removed the colouring, and but little of the gold lettering remains, but the figures, for the most part, explain themselves, and, when they do not, they can be read by the help of this same sermon which is re-delivered in mosaic in the Ascension cupola inside the church itself. The central figure on the key-stone is *Constantia* (Steadfastness). With extended arms she holds upright in her hands two discs, or medallions, in one of which, that to the right, is a figure representing the sun, and in the other, to the left, one representing the moon

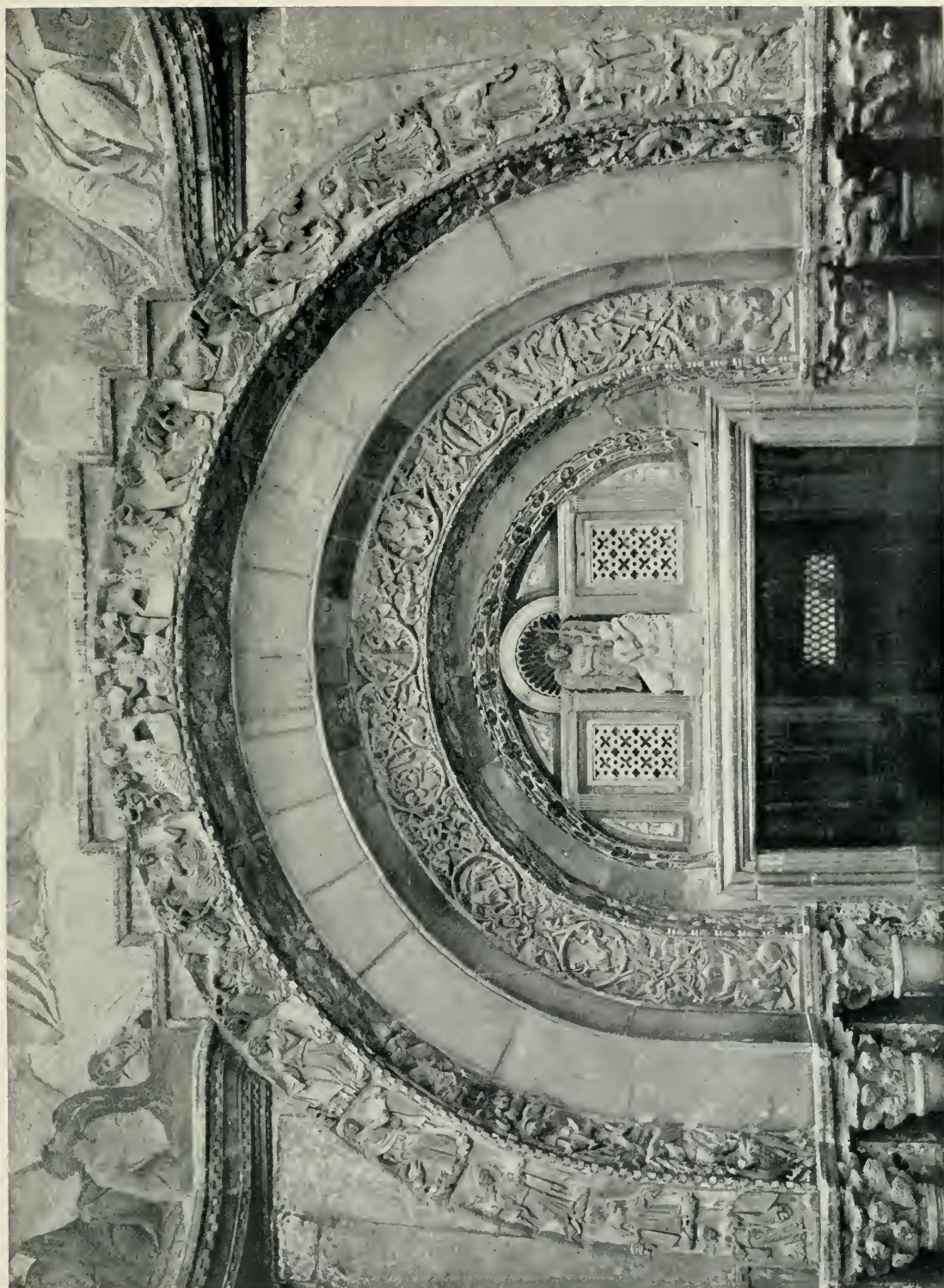


Photo by C. Ayer

FIRST AND SECOND ARCHIVOLTS
(Great Central Doorway)

W. H. Ward & Co.

—steadfastness to be maintained as long as the sun and moon endureth. No text is legible, but on the corresponding figure in the Ascension cupola there are these two, “Blessed are they which are persecuted for righteousness’ sake” (Matt. v. 10), and “He who shall endure unto the end shall be saved” (Matt. xxiv. 13), this latter being from another sermon on the mount, the Mount of Olives, which our Lord delivered towards the close of His ministry. Thus steadfastness is made to embrace the whole Christian life—its necessity enforced at the beginning and close of our Lord’s public life. If the figure in the disc here is, as it is in the corresponding disc of the cupola, the figure of Christ, then this outer face of the key-stone, like its under part, sets forth Christ’s person as well as His words.

I shall do little more now than explain what the other allegorical figures are, leaving their fuller significance to be given when we again read the sermon as more fully recorded in the New Testament portion of our Bible. There are eight figures on either side of the key-stone, running down the archivolt to its base, thus making seventeen in all, one more than in the cupola. The first four on either side are reclining, and around them wreathes the

Vine, the symbol of Christ, and of those united to Him by faith. The remaining figures are upright. Those on the right side of the key-stone, that is, on the onlooker's left, are, as they recede from *Constantia*,

Humilitas (Humility). The word *Beati* legible, suggests the first beatitude our Lord spoke, which is on the scroll of this virtue inside the Church, "Blessed are the poor in spirit, for theirs is the kingdom of heaven" (Matt. v. 3).

Castitas (Chastity). The text legible, "Blessed are the pure in heart, for they shall see God" (Matt. v. 8).

Patientia (Patience). The text legible, "Blessed are the peacemakers, for they shall be called the children of God" (Matt. v. 9).

Compulsio (Compunction). Upright figure, its left hand on heart, text supplied from cupola, "Blessed are they that mourn, for they shall be comforted" (Matt. v. 4).

Abstinencia (Abstinence). Upright figure, right hand holds apples or bread, and left a vase of water. On its scroll the word *saturabuntur* gives the key to the text, "Blessed are they that do hunger and thirst after righteousness, for they shall be filled" (Matt. v. 6).

Modestia (Moderation). There is no word on scroll to explain the figure, but its attitude erect, with the palm of the hand turned outward, resembles that of this virtue in the cupola. There the text is, "Blessed are ye when men shall hate you" (Luke vi. 22), the word *Modestia* being used in its original sense of moderation or self-restraint.

Karitas (Love). "The love of the Lord endures for ever"; not an exact biblical quotation.

Spes (Hope). Hands raised in hopefulness; text, "Hope in God, all ye congregation . . . God is our helper" (Ps. lxii. 8).

The figures on the other side of the key-stone (spectator's right hand) are, in receding order from *Constantia*,

(*Unknown*). Not a letter of the text is left, and there is no means of identifying this virtue.

Misericordia (Mercy). On the scroll can be deciphered part of the text, "Blessed are the merciful, for they shall obtain mercy" (Matt. v. 7).

Benignitas (Benignity). This is uncertain, but the figure is like that of this virtue in the cupola, where its text is, "Blessed are the meek, for they shall inherit the earth" (Matt. v. 5).

Prudentia (Understanding). Holding a serpent in each hand. The text on the scroll of this virtue in cupola is, "By understanding He established the heavens" (Prov. iii. 19).

Temperantia (Temperance). Pouring water from a vase into a bowl. The writing on scroll is illegible, and in the cupola this figure is without a text.

Fides (Faith). Figure with a sort of crown, and a lily behind her. Texts, "The just shall live by faith" (Rom. i. 17), "But faith without works is dead" (Jas. ii. 17).

Justitia (Justice). Figure holds up a pair of balances. Text, "The Lord is righteous and loveth righteousness" (Ps. xi. 7).

Fortitudo (Fortitude). Tearing open a lion's jaws, with the text "The Lord breaks the great teeth of the lions" (Ps. lviii. 6).

Before passing to the uppermost archivolt that carries us onward in Christ's life and work, showing Him as the suffering Saviour, and as our Lord and Master, let me draw attention to the mosaic in the *apse* or *semi-dome*, below it. It represents the Last Judgment, the introduction of which breaks the harmony of the teaching of this part of our Title-page, besides which, the conception of the subject is utterly

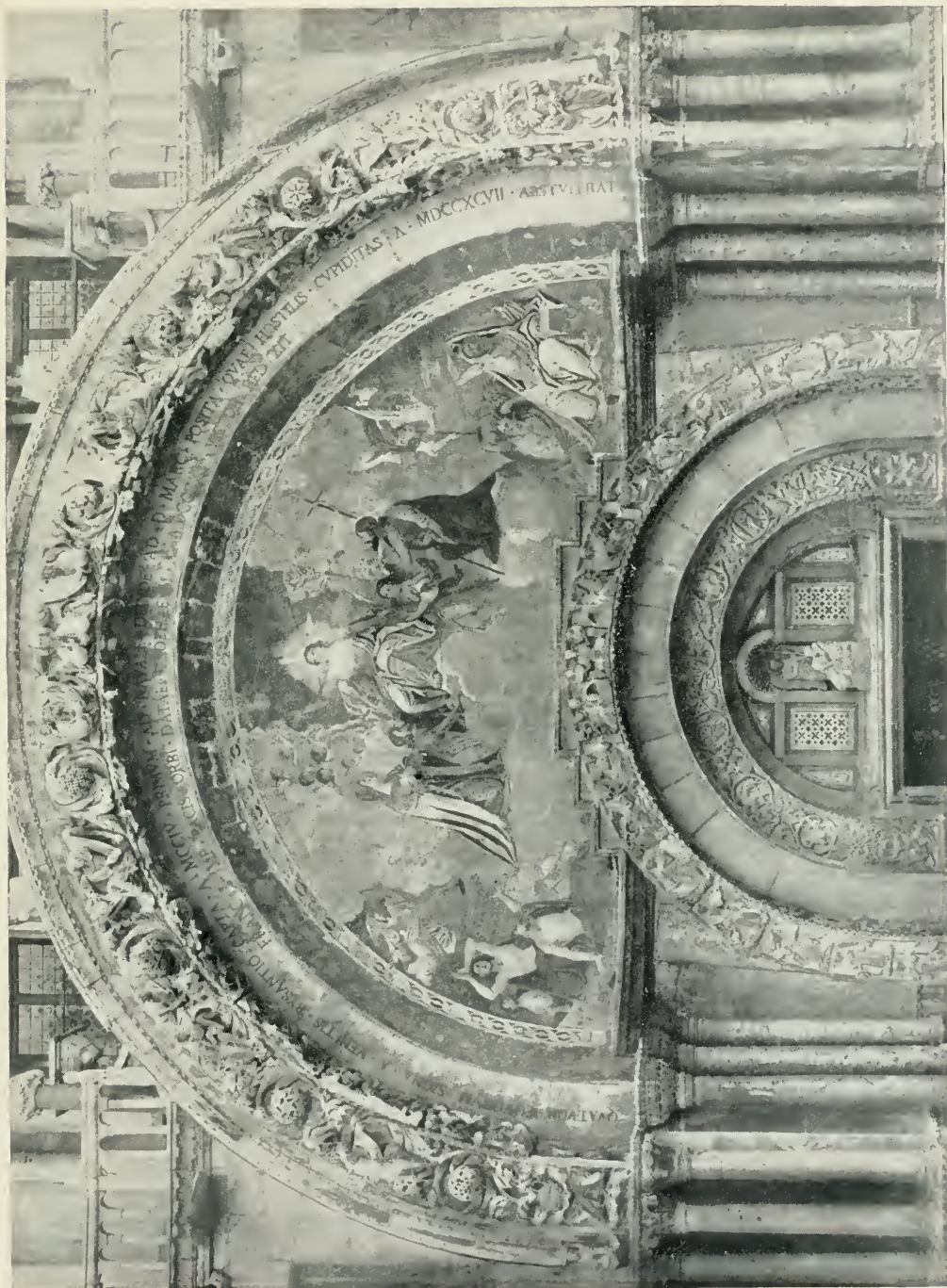


Photo by C. Naya

LAST JUDGMENT AND THIRD ARCHIVOLT
(Great Central Doorway)

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unscriptural, and the workmanship is of a poor order. There are figures of our Lord with Mary and John the Baptist, in the centre, a crowd of cherubs float over and around them, while before them is a paltry representation, on the right hand, of those who love His appearing, and, on the left, of those who are afraid to meet Him. This is the most modern of the modern mosaics to which I referred on page 29, as displacing beautiful ancient ones. It was made in 1836-38, from cartoons of the painter Lattanzia Querena, by Laborio Salandri, a mosaic worker who had been punished previously for bad workmanship. It displaced one on the same subject by Pietro Spagna, made in 1683-85. This again displaced the one, also of the Last Judgment, shown in Bellini's picture of our Title-page, made previous to 1496, which superseded the original one—the only one in harmony with the subjects of the sculptures, and perfectly adapted to this place on our page. As shown in the mosaic over St. Alipius's door, it was a beautiful Byzantine conception of our Lord as the Teacher. His half figure filled the whole apse. In His left hand He held the written word, His right was raised in the act of teaching, and blessing as He taught, whilst behind His head was a nimbus with the

shadow of the cross on it, on either side of which was inscribed, in bold characters, His monogram, ĪC̄ X̄C̄. Originally, then, this part of our Title-page showed the Teacher and Lesson, the Preacher and the Sermon.

The Uppermost Archivolt.—In this Christ is represented, as I have said, as the Suffering Saviour, and as our Lord and Master. On the underside of the key-stone we see Him in the former aspect, symbolised as a Lamb, a Lamb that had been slain, for the cross is twice repeated ; but yet as a Lamb in the midst of a throne, living and reigning, for the starry firmament is its canopy, a nimbus of glory is behind its head, and ministering angels stand around. On either side of the key-stone, covering the whole soffit of the archivolt, are representations of the trades of Venice. These we shall read in detail when considering, by-and-bye, what our Title-page has to tell us of the Venetians. But now we have to deal with the lessons which their positions, grouped around the suffering Saviour—He in their midst on the key-stone—is meant to teach us. Clearly one lesson is that in His humility He identified Himself with manual labour, not only learning a trade, but working at it, for, as St. Mark tells us (ch. vi. 3), He was known as the carpenter.



Photo by C. Naya

W. H. Ward & Co.

BYZANTINE LATERAL DOORWAY
(Right of Main Entrance)

And another lesson is, that Christ has not withdrawn Himself from the world, but is present to hallow all work and all workers, so that monotony of labour need not become monotony of life. Raising now our eyes from the under-side to the outer, or external face of this arch-volt, we again see Jesus Christ carved upon the key-stone; and, in harmony with the idea of mastership we have just expressed, He is no longer the Lamb, but the Master, for His whole aspect betokens authority and power, as, with His right hand raised, He commands and He blesses, whilst from a wealth of sculptured foliage, which, Mr. Ruskin says, "is of rarest chiselling; nothing like it in Europe of this (fourteenth century) date," Old Testament prophets on His right hand and on His left, direct, by their gaze, our attention to Him, and, by the scrolls which they hold in their hands, bear witness to Him, as David's son, and David's Lord.

(*b*) THE LATERAL DOORWAY.—Of the four lateral doorways, the two inner ones, that is, the two immediately to the right and left of the central doorway, correspond architecturally, and the two outer ones do the same. The former have Byzantine, and the latter Gothic arches. We shall begin with the Byzantine, and with the one to the right of the main entrance, or to

the onlooker's left. On its key-stone is carved Jesus Christ. His left hand holds a book, and his right is raised in the attitude of blessing. Behind His head is a disc with the cross upon it, and below it is cut, in Greek letters, His monogram, ΙΧ ΧΡ. On either side, in the spandrils of the arch, are prophets with scrolls. Turning now to the other Byzantine arch we see that, though the carving on its key-stone is somewhat defaced, it clearly represents Jesus Christ. Here, too, He has the disc with the shadow of the cross on it behind His head, His left hand holds a book, and His right hand is raised in the attitude of blessing. On the spandrils are archangels with the letters S.M. ar. and S.G. ar., namely, St. Michael and St. Gabriel. St. Michael is set at Christ's right hand, because he is spoken of in Daniel as one of the chief princes, and because Jewish tradition assigns to him the leadership of the angels who stand on the right of the throne. St. Gabriel who announced Christ's birth both to Daniel and to Mary, is set at His left hand, according to the same Jewish tradition that makes him leader of the angels that stand on the left of the throne.

Turning now to the two outermost Gothic arches, we shall look first at the one to the right



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BYZANTINE LATERAL DOORWAY
(Left of Main Entrance)

of the main entrance, that is to the onlooker's left hand, and here again the lintel of the door, and its tympanum, as well as the arch itself, all witness to Jesus Christ. On the lintel are sculptured the Announcement of His birth to the shepherds, the Adoration of the Magi, who present gifts, and His first miracle at the marriage in Cana of Galilee. In the tympanum there are the four creatures that symbolically stand for the four evangelists, each holding its book with a text, namely, the Ox of St. Matthew, the Lion of St. Mark, the Man of St. Luke, and the Eagle of St. John—all these sculptures are thirteenth-century work. Looking next at the companion Gothic door (now turned into a window), at the extreme left of the main entrance, we find that here, too, the lintel as well as the arch speaks of Christ. On the centre of the lintel His figure is carved in a medallion, with His monogram, I-̄C X-̄C; and on the key-stone of the arch above He is carved a second time, and appears as the child Jesus in His mother's arms.

Thus we see how the figure of Christ is carved three times over the central door, twice over the last-mentioned lateral one, and once over the other three; how He is the key-stone of every arch of every door of the building;

how the church cannot be entered except by Him, who is here, always, and in all places, emphatically and conspicuously, the Door.

(B) The Six Bas-Reliefs between these Doorways speak of Christ.—

These six bas-reliefs of Greek marble, set in the spandrels of the porches of the doorways, are conspicuous objects on our Title-page, and they, too, testify of Christ.

The two outermost represent four of the labours of Hercules. In the one, to the on-looker's left hand, he is wearing the skin of the Nemean lion which he has strangled, and has the wild Erymanthean boar on his shoulder, which he has captured and brought to Eurystheus, king of Mycenæ, who looks up at him beseechingly, from the tub-like hiding-place within which he crouches from fear. In the other, to the right, he similarly bears on his shoulder the Arcadian stag, with its golden antlers and brazen feet, which he wounded and caught after a year's chase, whilst he tramples underfoot the nine-headed Lernean Hydra. These two sculptures are of different epochs and of unequal merit. The first is excellent Roman workmanship of the third century, and the latter inferior Venetian of, it is supposed, the thirteenth. The presence of these pagan sculptures on our

Title-page looks at first sight incongruous, but it is not so. They teach the same lesson as that taught by the figures on the first archivolt of the great central door; namely, the world's need of Jesus Christ. Hercules, tempted to choose a life of ease and self-indulgence, denied himself, and chose one of toil and suffering for the good of others. His life, however, had no regenerating influence. His labours have sometime been compared, as by St. Augustine in his *De Civitate Dei*, to those of Samson, but they represent little more than the brute force in man and nature, or, to use an expression of Mr. Ruskin's, "the war of the world before Christ came."

In beautiful sequence, then, to the teaching of these pagan bas-reliefs, comes that of the next two on our Title-page, namely those between the porches of the lateral doorways, for they portray the coming of Christ, to make to cease this "war of the world." The one is a bas-relief of Mary, supposed to be of the eleventh century, and the other is of the angel Gabriel, probably of a century earlier. Mary stands with her hands raised in the Byzantine attitude of prayer, and above her head is written $\tilde{M}P \text{ } \tilde{\Theta}Y$, and thus she is invariably represented—always asking blessing, never bestowing it, and her monogram

was always written as it is here. That is to say whilst the Greek *my* and *rho* are always united, the *theta* and *ypsilon* never are. Whilst, then, the first word is, of course, *μητῆρ*, the second is not, I believe, *Θεοῦ*, and the translation is not that commonly given, "Mother of God." The *Θ*, and *Υ*, stand for *Θεοῦ Υἱοῦ*, and therefore the translation is "Mother of the Divine Son." It is so read and translated in the Greek Church to this day; and the Nestorians, the disciples of St. Thomas in Chaldea, India, and China, deny to Mary the title "Mother of God" and call her the "Mother of the man Christ Jesus." Above the head of Gabriel are the words *Angelus Gabriel*, and he bears in one hand a long staff with a trefoiled head, and in the other a ball with a cross upon it, the emblems of authority, the latter still, as we know, the emblem of sovereignty.

The two innermost bas-reliefs, one on either side of the main entrance, are, as the names inscribed on them tell us, of St. George and St. Demetrius. They are of thirteenth-century workmanship. Both saints are depicted as clothed in armour, seated, and in the act of sheathing their swords. They are two Greek warriors, armed knights of the cross, conquered by Christ, and conquering for Him.

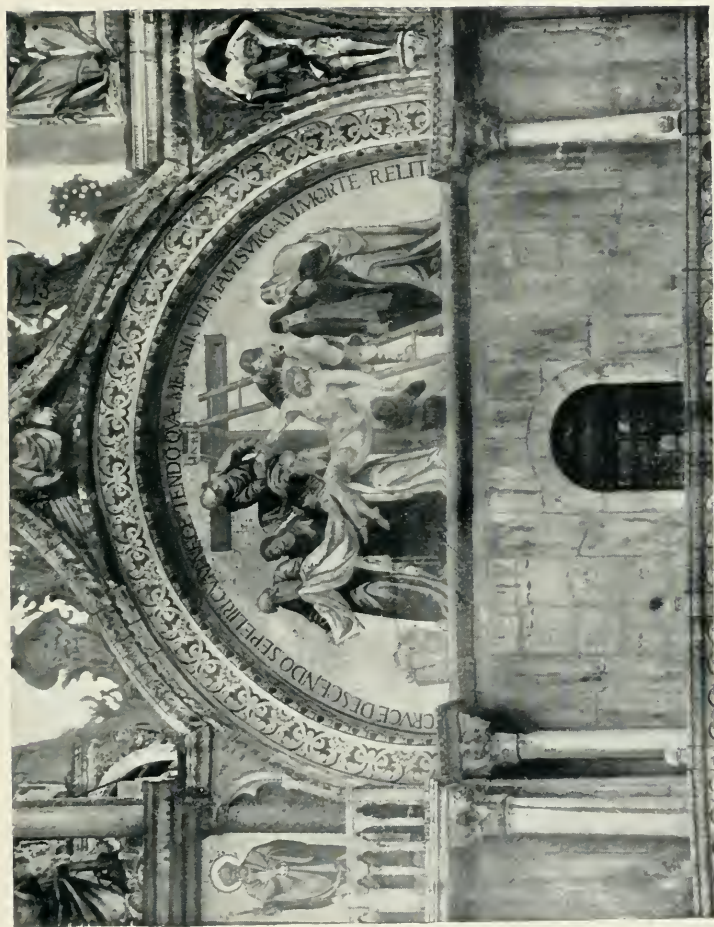


Photo by C. Nigra

THE DEPOSITION
(Upper Tier of Arches)

H. H. Bond & Co.

(C) Christ is the Subject of all the Mosaics of the Upper Tier of Arches.

(a) THE MOSAICS UNDER THE FOUR GOTHIC ARCHES OF THIS TIER SPEAK OF HIM.—Reading them from left to right, they represent the following scenes—the Deposition from the Cross, Christ in Hades, the Resurrection, and the Ascension. As, however, they are comparatively modern, forming part of those that displaced the Byzantine ones shown in Bellini's picture, and as we shall meet with ancient ones inside the church, treating the same subjects with fuller and truer significance, I shall describe these here but briefly.

The Deposition.—In this we see the Apostle John on the ladder that rests against the Cross, tenderly lowering the body of Christ into the arms of three aged men, probably two Apostles and Joseph of Arimathæa. Mary, and Mary the wife of Cleophas, stand beside the Cross, and the Magdalene, with a wealth of yellow hair, appears behind. Around the arch are inscribed the words in Leonine rhyme :

*De cruce descendo, sepeliri cum necetendo,
Quæ mia sit vita, jam surgam morte relita.*

Christ in Hades.—Our Lord is shown in the act of delivering souls from the prison-

house of Hades. Holding in one hand the banner of the Cross, with the other He is helping a captive, apparently Abraham, out of the dark nether-vault. Adam and Eve with their fig-leaf aprons, and Moses with the tables of the law, are standing free and happy, having been the first rescued. The inscription of this mosaic is :

*Visitat infernum, regnum pro dando supernum,
Patribus antiquis, dimissus Cristus iniquis,
Quis fractio portis, spoliat me campis fortis !*

The Resurrection.—This mosaic shows Christ bursting the fetters of the tomb, and “many bodies of the saints which slept ” coming up out of their graves. Some soldiers of the Roman Guard are asleep ; others, rudely awakened, are rushing off in terror. Our Lord bears in His hand a white banner, in the centre of which is the Lion of St. Mark with the gospel in its paw. This banner with its device recalls a tradition recorded by Stringer. In the old mosaic the banner bore a red cross, and during a war between Venice and Genoa, as the Genoese Ambassador was passing to the Ducal Palace he observed to Orsato Giustiniani, a patrician in whose company he was, that the Redeemer’s banner was of good omen to Genoa as it bore

its arms—a red cross on a white ground. The patrician said nothing, but, quitting him at the palace, sent instantly for workmen, and had the red cross obliterated, and the Lion put in its place. When the Ambassador again passed through the Piazza from the palace his attention was drawn to the mosaic, when utterly amazed he saw that Christ had changed His banner for one of good omen for the Venetians. The inscription is :

*Crimina qui purgo, tridus de morte resurgo,
Et mecum multi, dudum rediere sepulti,
En verus fortis, qui fregit vincula mortis.*

The Ascension.—The conception of all the subjects is poor, and this one extremely so. Christ is being parted from His disciples and Mary, who stand gazing at His vanishing form. The inscription is :

*Sum victor mortis, regno super æthera fortis,
Plausibus angelicis, laudibus et melicis.*

These mosaics are by Luigi Gaetano, who worked in St. Mark's during the first half of the seventeenth century. They were executed in 1617–1618, from cartoons prepared by Maffeo Verona; but as pieces of stone were used in their construction instead of glass, they soon

began to crumble away, and in recent times (1861) all were renewed.

Between the arches over these mosaics, rise four tabernacles, whilst two others close them in, one on either side. On the bases of these latter are FOUR OTHER MOSAICS WHICH ALSO WITNESS TO CHRIST. On that to the left of the onlooker are those of St. Peter and St. Paul, the Apostle to the Jews and the Apostle to the Gentiles, and the common founders of a Church which is Catholic, which knows no distinction and no preference, but only a universal brotherhood of all mankind in Christ; on that to the right are those of St. Nicholas, who "sold his possessions and gave to the poor," and of St. Christopher, who, illustrating the principle that man will worship the noblest he can find, at last had his desire met in the service of Jesus, whom he is here represented bearing as a child on his shoulder across the swollen torrent. Christ is thus here borne witness to by clergy and laity, by preaching and teaching, by almsgiving and work. The mosaic of St. Christopher was made in 1678, and the others in this century, St. Nicholas having been put up in 1815, and St. Peter and St. Paul in 1894, replacing mosaics of these Apostles that had been destroyed about 1626.

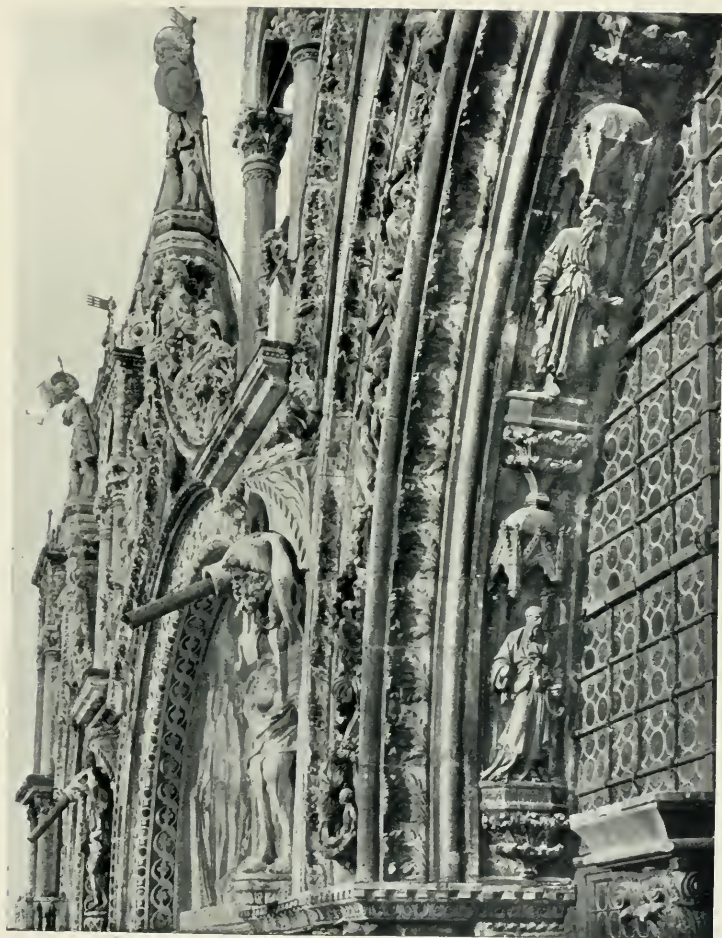


Photo by C. Naya

W. H. Ward & Co.

PATRIARCHS ON GREAT ARCHIVOLT
of Central Window

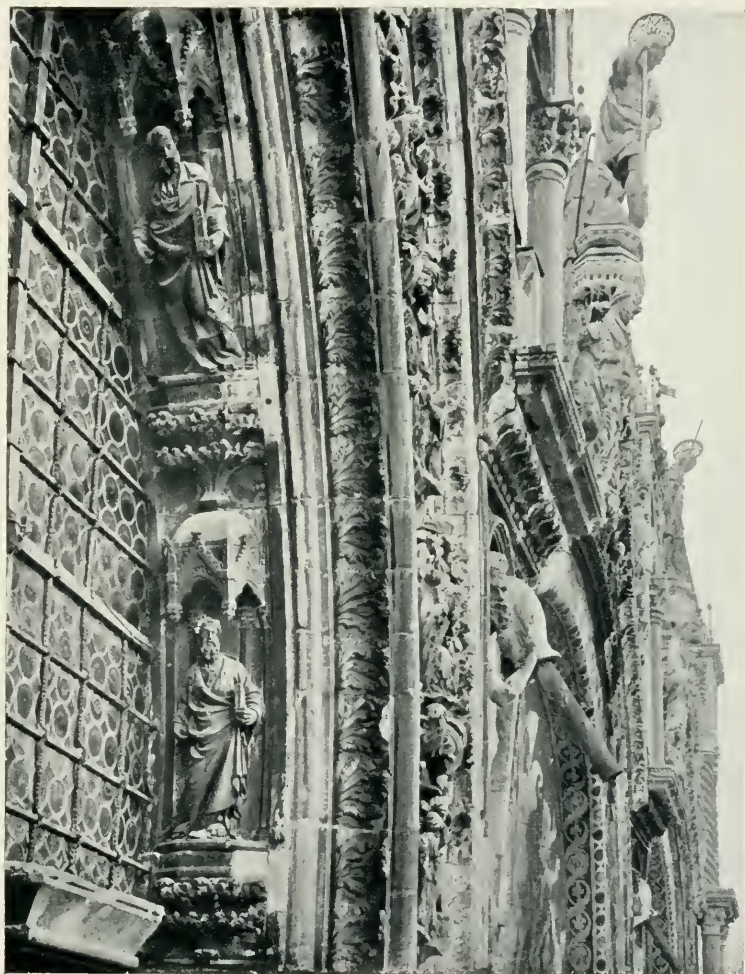


Photo by C. Naya

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EVANGELISTS ON GREAT ARCHIVOLT
of Central Window

(D) Christ is the Subject of all the Sculptures of the Upper Tier of Arches.

—(a) **LOOKING FIRST AT THE GREAT ARCHIVOLT OF THE CENTRAL WINDOW** it is seen to be richly sculptured, both on its outer face and its soffit. On the former, interspersed with the figures of the patriarchs and the early prophets, are scenes from the book of Genesis—the Creation of Adam, the Fall of Man, the Death of Abel, Noah quitting the Ark, and lastly, the Sacrifice of Abraham, thus carrying our thoughts onward to Him who came to offer himself a sacrifice for sin, and who is the second Adam, the Lord from heaven. On the latter side, the under, there are eight figures set in niches, four on the left half of the arch, and four on the right. The former are the patriarchs, Araham, Isaac, Jacob and Noah; the others are the evangelists, Mark, John, Matthew and Luke, each without his symbol, but with his gospel in his hand. We thus have the witness of both the Old and the New Testaments to Jesus Christ.

(b) Looking now at the **SIX TABERNACLES** to which I have referred, that rise from between the arches, and that flank them on either side, we see that each contains a figure, and all these six witness to Christ. The two under the outermost tabernacles, the oldest, set up in

1385, are those of Gabriel and of Mary kneeling, thus bringing before us the Annunciation. The four figures under the inner tabernacles are the Evangelists with their sacred symbols and books. Reading from left to right they occur in this order : St. Luke, St. Mark, St. John and St. Matthew. These figures thus bring before us Christ's incarnation and His earthly life in its fourfold aspect, as set before us in the gospels. It will be noticed that each Evangelist rests his book on the head of his respective symbol, Matthew's on the Ox, Mark's on the Lion, Luke's on the Man, and John's on the Eagle. They thus remind us of the "leading ideas" of the several gospels : Suffering, Strength, Sympathy, and Sublimity ; that St. Matthew wrote of Christ as the Messiah of Old Testament type and prophecy, who came to labour and to suffer for mankind ; that St. Mark saw Him as the "strong man armed," who came to spoil the house of our oppressors, as the "Lion of the tribe of Judah ;" that St. Luke describes Him as "the son of man," full of human sympathy, who had "compassion on the multitude," and who "healed all their diseases ;" and that St. John shows Him as "the son of God," who reveals to us the Father, and who makes us to see the invisible and the eternal.



Photo by C. Naya

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TABERNACLE OF ST. LUKE

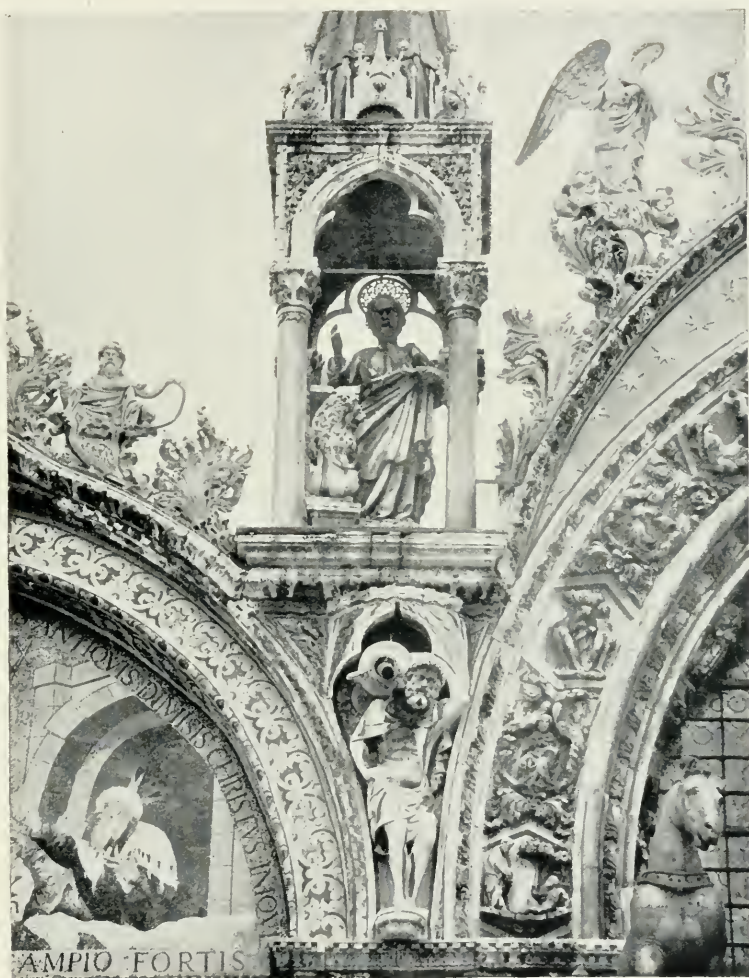


Photo by C. Naya

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TABERNACLE OF ST. MARK

(c) THE TWENTY-FOUR FIGURES OF THE GOTHIC ORNAMENTATION OF THE LATERAL ARCHES, four enclosed in the ogees, four standing on the finials of these arches, and the others amongst their rich foliage, ALL WITNESS TO CHRIST. Those in the ogees do so by the words of the Book of the Testimony which they hold in their hands, whilst those on the finials are warrior saints, clad in armour, who have sealed their testimony with their blood. The whole number reminds us of the four and twenty elders who worship Him that liveth for ever and ever, who is set, as we shall see, high over them. This part of our Title-page was partly obliterated in the early years of the seventeenth century, and was then reprinted. In other words, the Gothic ornamentation was severely damaged by an earthquake in 1511, the figures on the finials having been thrown to the ground, and thus much of the sculpture only dates from that epoch.

(d) Lastly, as we look upward to the APEX OF THE GREAT CENTRAL ARCH, we see angels ascending amongst its Gothic ornamentation—those highest with censers and offerings in their hands gazing adoringly upward, those lower, with their arms folded and their bodies bent in worship—who direct our eye to Him who

stands on the topmost pinnacle of the arch, on the very apex of the façade, alone in solitary majesty, a disc of glory round His head, His right hand raised in the act of blessing, and in His left hand an open Bible, with the message of salvation gleaming in letters of gold on its page—Him of whom our Title-page primarily and emphatically speaks, the LORD JESUS CHRIST. It is regrettable that in renewing these statues, after the earthquake above mentioned, to this statue of Christ was given something of the appearance of St. Mark.

Before quitting this part of our subject, let us pass the eye up and down the centre of our Title-page, and notice the gradation observed in the presentation of the character and work of the Lord Jesus Christ ; how these are exhibited as a continuous whole, of which the parts rise one above another, step by step. As Christ is revealed in the pages of the Bible itself, so is He revealed here. First, on the lowest archivolt, there is an epitome of the world wrecked and ruined by sin, but destined to be renovated and restored by Jesus Christ, who is revealed to us, in the next archivolt above, as our Creator and our Teacher, on the one above that again as our Saviour and Master, and lastly, who stands on the topmost pinnacle of all, as the



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TABERNACLE OF ST. JOHN



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TABERNACLE OF ST. MATTHEW

Lord of Glory, King of Kings, and Lord of Lords, receiving the united adoration of angels and archangels, patriarchs, prophets, evangelists, and elders, who cast their crowns before the throne saying, "Thou art worthy, O Lord, to receive glory, and honour, and power, for thou hast created all things, and for thy pleasure they are and were created."

CHAPTER II

WHAT THE TITLE-PAGE SAYS OF ST. MARK

OF the Evangelist to whom our Bible is dedicated, the Title-page has much less to say than of the Master, but still it tells us not a little. It speaks of him (A) in the gilded figure of the Lion with the Bible in its paw, set under the feet of Christ against a blue star-spangled background, in the ogee above the great central window; and it speaks of him (B) in the mosaics of the lower tier of arches.

(A) **The Lion speaks of St. Mark.**—The symbol of the Lion, used by Ezekiel in the first chapter of his book of prophecies, and again by St. John in the fourth chapter of the Apocalypse, when describing the four living creatures before the throne, has, since the earliest Christian time, been associated with the Evangelist St. Mark. Some have expressed



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THE LION OF ST. MARK

surprise that this should be so. Mr. Ruskin, in his "Stones of Venice," speaking of St. Mark's journey with St. Barnabas, says, "If . . . the spirit of prophecy had entered into the heart of the weak disciple who had turned back when his hand was on the plough, and who had been judged by the chiefest of Christ's captains unworthy thenceforward to go forth with him to the work, how wonderful would he have thought it that, by the Lion symbol, in future ages he was to be represented among men." But the anomaly disappears when it is considered that the symbol, primarily, does not represent the Evangelist, but the view he exhibits of Jesus Christ in his gospel. It is not, in the first place, St. Mark who is the Lion, but it is Christ as seen and exhibited by him. An examination of St. Mark's gospel shows this. In it he sets forth Christ's life in deeds, not in discourses, in works, not in words. Passing over the genealogy and infancy, he begins by recording the public life of our Lord. And in his record he tells us little of what He said, but much of what He did. Omitting the Sermon on the Mount, and all the parables but four, he relates all the miracles the other Evangelists relate, filling them out with fresh particulars of his own, and he adds two miracles not

recorded by them. He thus represents Christ as the "strong man armed," "the Lion of the tribe of Judah." In a secondary sense, however, the Lion symbol has reference to the Evangelist, and not inaptly when we consider that, though he failed at first with St. Paul, he afterwards regained that apostle's confidence, for he was with him at Colosse (Col. iv. 10), and writing to Timothy (2 Tim. iv. 11) from Rome, St. Paul says, "Take Mark, and bring him with thee, for he is profitable to me for the ministry." Again, he afterwards attached himself to St. Peter, becoming his secretary, or amanuensis, and travelling with him to Babylon and to Egypt, and, as we shall see, visiting even these Venetian shores on his missionary journeys, enduring hardships and encountering dangers. St. Peter calls him "my son," and some have thought that this expresses a natural as well as a spiritual relationship, because in love of the present, in a practical way of looking at things, in a warmth of nature, and in zeal and a somewhat presumptuous courage, which sometimes led to conspicuous failure, they had much in common. Then St. Mark was the very first to write the life of our Lord. Although it is not all likely that he ever saw Jesus—indeed John the Elder, who lived in the apostolic age, is reported, on

the testimony of Papias, to have said, "He neither heard the Lord nor followed Him"—he yet was the very first to write our Saviour's life. His gospel, founded on St. Peter's oral teaching and preaching, is considered to be the earliest we possess, both as to contents and composition, having been written after the deaths of St. Peter and St. Paul, but before St. Matthew or St. Luke had put pen to paper. For all these reasons St. Mark may well be represented by the symbol of the Lion. At the same time it was probably not till the thirteenth century that his symbol was used by the Venetians on their banners, and not till the beginning of the fourteenth that it appeared on their coins. Previous to these dates, he was always represented standing, holding in his right hand his *labarum*, and in his left his gospel. The present Lion of St. Mark was only put up in 1826, the ancient one having been destroyed at the fall of the Republic in 1797.

On the pages of the Gospel in the paw of the Lion are the words, *Pax tibi Marce Evangelista Meus* (Peace to thee, O Mark, my Evangelist), which salutation tells us of an interesting traditional incident in the life of the Evangelist, which linked him prophetically with Venice. The story is that St. Mark, whilst

evangelising in Egypt as the companion and amanuensis of St. Peter, was sent by the Apostle on a missionary journey round the eastern and northern coasts of the Adriatic. The Evangelist, accompanied by his friend and companion St. Hermagorus, reached Aquileia, then a flourishing maritime city and a favourite residence of the Roman emperors, where he must have spent some time, for there are to this day many traditions regarding him, one of which is that it was at the request of the Aquileians that he compiled his gospel. On leaving *Roma Secunda*, as Aquileia was then called, the ship that carried the Evangelist was caught in a storm, and driven westward and southward amongst the islands of the lagoons, where it ran aground on the one on which now stands the church of *San Francesco della Vigna* (St. Francis of the Vineyard), which would be one of the first reached coming from the north-east. There, as he lay in the boat asleep, waiting for the rising tide to float it off, he received a vision. An angel appeared and addressed to him the salutation that appears on the open pages of the book, "Peace to thee, O Mark, my Evangelist," adding, "A great city will arise here to thy honour." Four centuries passed, and the prophecy received a partial

fulfilment, when the Goths and Vandals, and finally the Huns, under Attila, by burning Aquileia, Altinum, Concordia, Padua, and other mainland towns, forced their inhabitants to fly for dear life to the lagoon islands, where, building for themselves new homes, they founded the great city of Venice. Another four centuries passed, and then the prophecy received a complete fulfilment in the dedication of the city to St. Mark. How that came about, and many other things regarding the Evangelist, we learn from the mosaics of the lower tier of arches.

(B) **The Mosaics of the Lower Tier of Arches speak of St. Mark.**—These mosaics are eight in number. Three are in each of the two porches to the right of the main entrance (from the onlooker's point of view), and are supposed to have been executed in the latter half of the seventeenth century. The remaining two are in the porches to the left, of which one was made in the beginning of the eighteenth, and the other above the door of St. Alipius in the early thirteenth century, which forms a part of our earliest Title-page. The subject of these mosaics is the bringing of the body of St. Mark to Venice, the setting him over the city in the place of St. Theodore, and

the construction and dedication to him of our Bible. The story runs round the porches from right to left.

The first mosaic, in the *farthest off porch to the right*, opens the story by taking us to the Port of Alexandria, in the year 829, and showing us two good Venetian sea-captains, Buono of Malamocco and Rustico of Torcello, with very furtive looks, bearing away a dead body out of its sarcophagus. It is that of the Evangelist St. Mark, who is believed to have been the first Bishop of Alexandria, and there to have died a martyr's death. These Venetians, finding that the Mohammedans were destroying the Christian church where St. Mark was buried, to carry off its columns and marbles to build their own mosques, and, remembering the prophecy about his future connection with their city, conceived the idea of possessing themselves of his body, and bearing it off to Venice. By the help of Theodorus, a priest, and Stauracius, a monk, the custodian of the church, they were enabled to begin their enterprise, as seen in this mosaic. There is some reason for thinking that the then reigning Doge, Giustiniano Partecipazio, was a party to the undertaking, because the monk Stauracius came to Venice with the sea-captains, and was received by him,

and afterwards was made *primicerio* of St. Mark's church. The chief difficulty Buono and Rustico had to face was the getting of their prize through the customs without detection, and the next mosaic shows how they accomplished it. A Venetian is holding open the lid of a large basket, and a turbaned Mohammedan, who holds his nostrils, is looking at the contents, whilst another turns away in an attitude of disgust and contempt. The basket is heaped up with swine's flesh, but securely stowed away beneath it is St. Mark's body. In the third mosaic the mariners have the body safely on board their good ship, and, wrapped in a sail, it is being hoisted to the masthead for greater security. The inscription printed under these mosaics, although no longer legible, was the following :

*Tollitur ex arca,
Furtim Marcni Patriarca,
Quem sporto ponunt,
Carnes caulesque reponunt,
Canzir dicentes,
Marcum vitant referentes,
In barcam corpus,
Mittunt ex rupe deorsum.*

Passing to the *next porch*, that immediately to

the *right of the main entrance*, we see in its first mosaic the Venetian sailors, now that they are well out at sea, lowering St. Mark's body on to the deck, that their ship may speed on its way homeward under full press of sail. In the second mosaic of this porch the ship is nearing Venice, and the Patriarch and clergy and a crowd of people are going down to the shore to meet it. In the third mosaic men are carrying the body of the Evangelist on their shoulders up the steps of the quay. The legend inscribed on this porch was as follows :

*De scapha sportam tollunt,
Velisque reponunt,
Presbyter has turbas
Verens non vadit ad urnas
Clam monachus Marcum sequitur,
Quem thure recondunt,
Tellus adest naute,
Die velum ponite caute.*

The mosaic which covers three sides of the *third porch, that immediately to the left of the main entrance*, a splendid work by Dal Pozzo, sets before us the state reception of St. Mark's body, and his installation as patron of the city. In the central part the body of the Evangelist is lying in state, draped with a blue pall, while



Photo by C. Nagya

RECEPTION OF ST. MARK'S BODY

H. H. Hard & Co.

the Doge, Giustiniano Partecipazio, and the Senators of the Republic stand around it ; in that to the right are attendants, with banners and emblems of state, and in that to the left is the public, looking on with joyful interest. The prophecy made to the shipwrecked Evangelist had now received a complete fulfilment, for not only had a great city arisen, but it had arisen to his honour. Thenceforth the name St. Mark was almost synonymous with that of the Republic. The following inscription was written round the porch, and one-half of it is still legible :

*Corpore suscepto,
Gaudent modulamine recto,
Currentes latum,
Venerantur honore locatum,
Et Ducis, et cleri,
Populi processio meri
Ad theatrum cantuque
Plausuque ferunt sibi sanctum.*

In the mosaic of the *fourth porch over the door of St. Alipius*, the body of St. Mark is being carried into the church that has been built expressly to receive it. The occasion is one of supreme importance to Venice, and she is observing it with a glad, though solemn and

imposing, ceremonial. All the nobility of the city are gathered in the seven-fold porches of the building, as a guard of honour to escort the Evangelist's body to its resting-place in the crypt within. The coffin, open and with the pall thrown back, so as to show St. Mark's head, is being borne in procession across the threshold of the main portal of the church, on the shoulders of distinguished citizens. Two bishops, with their croziers, stand beside it, whilst immediately behind, heading the procession, is the Doge in his rich robe, followed by senators and officials in authority. To the left are groups of ladies, wearing crowns, and clothed in blue and green dresses covered with golden stars. Around the arch of the porch are inscribed the words :

*Collocat hunc dignis plebs laudibus et colit
hymnis,
Ut Venetos semper servet ab hoste suos.*

The **Body of St. Mark** has had, I may here say, five resting-places in Venice, one in the Ducal Palace, and four inside the church. It was deposited in the palace when first brought from Alexandria, and there it remained three years, till the church was ready to receive it. The place of its custody is said to have been a tower in the



Photo by C. Vigna

ORIGINAL FACADE OF ST. MARK'S
Mosaic over Door of St. Alipius

H. H. Ward & Co.

north-west angle of the building, part of which is still standing, having been utilised for the south and west walls of the Treasury. No doubt, as has been suggested by Raffaele Cattaneo, this was done to preserve a building associated with the Evangelist. The second resting-place was the crypt of the church newly erected by Partecipazio — the First or Ninth-century Edition of our Bible. There it remained a hundred and forty-four years, till the church was partly destroyed in the burning of the Ducal Palace in 976. When describing the basilica (see page 12), I said that this ancient crypt had been recently re-opened and cleared out. This took place in 1890, and it was rendered accessible in 1892. It is a curious, three-chambered, perfectly dark construction. One chamber, the central, measures twenty-four feet by sixteen, and the others which are to right and left of it, and are entered by small doorways, measure respectively fourteen and eleven feet by six. All have vaulted roofs, the central one being sustained on two free columns, and eight pilasters built into the walls. In this one is the old garden well. The floor of the crypt is two feet eight inches below the average high-water of the canals, that is to say, it preserves the old level of the Piazza. The

third resting-place of St. Mark's body, where it remained concealed from 976 to 1094, is uncertain. Two places in the church are said to have contained it. One is the large pilaster that sustains the south-east corner of the central cupola in the south transept. The south side of this pilaster bears a panel of rich mosaic decoration, with a lamp in its centre, which marks the spot from which, tradition says, the body was taken in 1094. When showing me this, however, the present architect of the church, Signor Saccardo, said that he had had the pilaster stripped of its incrustation, and that he found it had never been disturbed since the church was built. The other supposed hiding-place of the body is a column shown in a mosaic on the west wall of this same transept. The fourth resting-place of St. Mark's remains was the new crypt of Contarini's church, the present one, into which it was borne in 1094, that is, twenty-three years after the church was re-built. This crypt is under the chancel, and the two adjoining chapels to north and south of it. It measures ninety feet by seventy. Its roof is groined, and is supported by fifty-six columns of Greek marble with beautiful capitals. In the centre there is a square cell built up from floor to ceiling. Its upper part has carved and perforated stone walls,

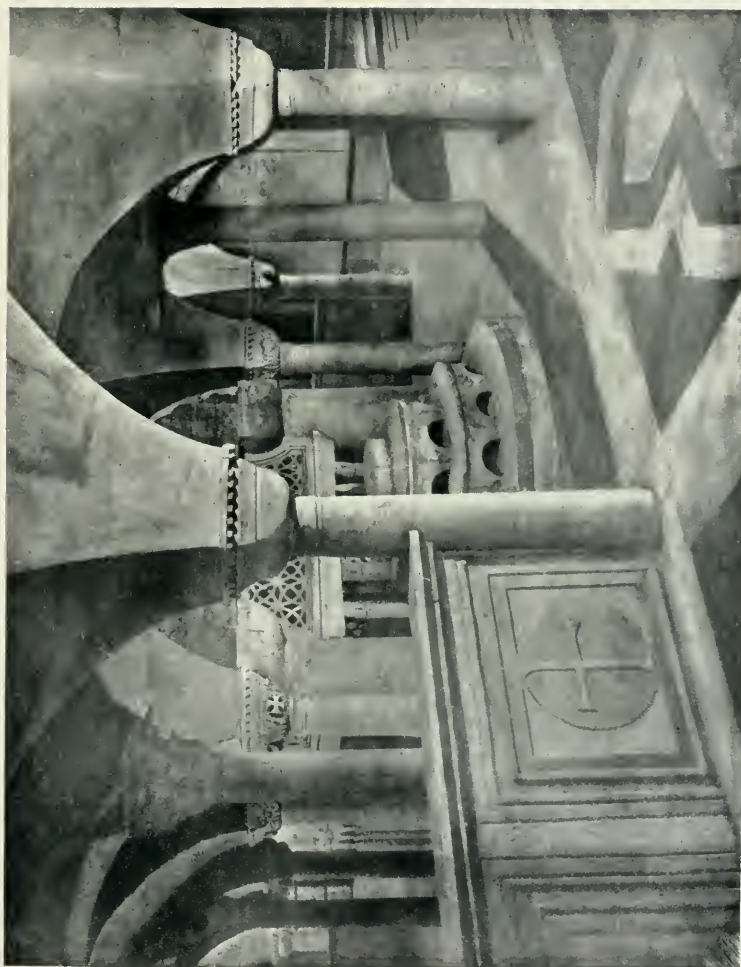


Photo by C. Mayo

THE CRYPT AND TOMB OF ST. MARK

W. H. Ward & Co.

like windows, one of which is reached by three steps worn by the feet of pilgrims. St. Mark's body was placed in this cell, or, to use its technical name, *Confessione*, which signifies a place, not where confessions were made, but which contained the remains of a Confessor—one who had “witnessed a good confession.” In the *Confessione* there was placed a leaden plate stating that this sepulchre was made “in the year of the Incarnation of Jesus Christ 1094, in the 8th day of the current month October, in the reign of the Doge Vital Falier.” Here the body remained till 1811, that is, for the long period of seven hundred and seventeen years. The fifth resting-place of the body was under the high altar in the chancel of the present church, and there it still remains. In January 1811, the massive stone work of the *Confessione*, in the crypt below, was broken into and a wooden coffin disclosed. No inscription was outside, but there was one on an enclosing stone which unfortunately the workmen had cut into. Of this inscription there were clearly legible the letters S. MA. In May the coffin was opened by the permission of the Government, and in the presence of its representatives, when the chief parts of a human skeleton were found, bones, skull, and teeth, the plate of lead

above referred to, an ornamented box of balsam, coins and relics. On September 30th all these things were once more sealed up in a new coffin, and deposited, as I have said, under the high altar.

Before leaving the subject of **the crypts**, I may say that the great difficulty connected with them has been the keeping them free from water, a difficulty that increases constantly, owing to a general, though slow subsidence, that is always taking place. However, from the time of their construction till the third quarter of the sixteenth century they were tolerably free from water, and a Brotherhood, that of the *Mascoli* (Males), held their meetings in the newer one, from 1212 till 1580. Since then they have been more or less under water until 1892, when Signor Saccardo, who had been concentrating his engineering skill upon the problem for many years, at last mastered it, and they are now, though necessarily chill and damp, completely free from water, and are maintained in perfect order. They are lighted by electricity, but only opened to the public once a year, on April 25th, St. Mark's Day. Travellers may, however, obtain access to them at other times.

Such is the ~~story~~ story our Title-page has to tell us of the Evangelist St. Mark. Part of it is

founded on historic fact, and part of it on tradition, but all together it tells us how it was that the Venetians came to build this church and dedicate it to him, how it was they came to print this Bible, and to write his name on it, how, in fact, it was that we to-day possess this glorious Bible of St. Mark.

(I may here say that the story of St. Mark is inscribed again—twice over, indeed—within the walls of the church. These records, however, I have thought it best to give separately, in an Appendix, at the end of the book. See Notes A. and B.)

CHAPTER III

WHAT THE TITLE-PAGE SAYS OF THE VENETIANS

As title-pages have always something to say of the makers of the books to which they are prefixed, so is it with this of St. Mark's Bible. It tells us something of the old **Venetians** to whom we owe the volume. Directly it says very little about them, for its makers were of those who

Raised a church to God, and not to fame,
Nor ever spoilt the marble with a name.

Their spirit is seen in the law they passed that no monument should be raised to any Venetian in sight of the public, as all were equally worthy citizens. Latterly, monuments in the shape of "Stones of Infamy," were erected to criminals, and many of them are still to be seen affixed to the walls of the Doge's Palace, and of other public buildings. However, one name we do

find on the façade of the church, but only one. It is on one of the bronze doors to the left of the main entrance, and is as follows : + *MCCC. Magister Bertucius Aurifex Venetus me fecit.* There is also but one portrait, or what is supposed to be a portrait, of a Venetian on our Title-page. It is on the left hand basement-stone of the archivolt, over the central door, that records the trades of Venice. It is supposed to be that of the architect of the church. The story is that he had undertaken to construct a perfect building, and, as a special favour, the Republic ordered that this stone should remain uncarved until the church was finished, when it should receive his likeness. When that time came the church seemed perfect, but the architect in an unguarded moment confessed to a friend that in some points he had made mistakes, and that he had failed to realise his ideal. This coming to the ear of the Doge he ordered that his failure should be made manifest in his portrait. Accordingly it was done, and thus it exhibits wisdom and strength, for his head is noble, but also weakness and disappointment, for he is represented as a cripple, with crutches under his arms, reclining weariedly in a chair, biting his finger with chagrin.

But if, directly, our Title-page tells us little of

the Venetians, indirectly it tells us much. The **two archivolts** over the central door that illustrate (A) The **Trades of Venice** and (B) The **Months of the Year**, with Christ on their key-stones, throw a flood of light on the old Venetian character. Looking at them as a whole they show us that the Venetians dedicated their Work and their Time to Christ. They show us that they realized religion not to be a thing of isolated observances, not of intellectual assent to truth, nor of dreamy mysticism, but of something that entered into daily life, and hallowed all time and all labour. They show us that as the Venetians realized Christ to be the key-stone of their church, so they realized consecration to Him to be the key-note of their lives, obeying the injunction, "Whatsoever ye do in word or in deed, do all in the name of the Lord Jesus." This assertion receives confirmation when we look at their coins, which bear on one side the image and superscription of the reigning Doge, but on the other those of Jesus Christ ; or, when we look at the inscription, carved so that all might read it, on the gable wall of the first church that was ever built in Venice (that of *San Giacomo* in the market-place of the Rialto), which is as legible to-day as when it was put up a thousand years ago, and which, Mr. Ruskin says, it was the

joy of his life to discover : " Around this temple let the merchant's laws be just, his balances true, and his covenants faithful."

Looking at these archivolts in detail we learn not a little about the occupations, habits, and modes of life of these old Venetians. We shall read the Trades Archivolt first.

(A) **The Trades Archivolt speaks of the Venetians.**—The rule that held amongst the Jews that every boy should be taught a trade, was in force also amongst the Venetians. Those who neglected it and grew up ignorant of a handicraft, were called *feccia* (dross or dregs), but of such, happily, there never were many in the best days of the Republic. In Venice trades of all kinds were rapidly developed, and as early as the tenth century trade guilds were formed. Each guild, like the foreign colonists settled in Venice, had its *scuola* (chapter-house, or Guildhall), usually large and beautiful buildings, and the greatest Venetian masters, Carpaccio, Bellini, Titian, Tintoretto, the Palmas and others, painted pictures for their walls, for the guilds became extremely wealthy. It has been suggested, and the suggestion is probably correct, that these guilds had the representations of their trades on this archivolt, which we are about to examine, done at their

own expense. The *scuola* buildings, for the most part are still standing, but only one retains its pictures—that of the Sclavonians, *San Giorgio degli Schiavoni*, decorated by Carpaccio. The old guilds have all long since disappeared, but one has recently been re-formed, which meets in its old seat in the once famous *scuola* of *San Giovanni Evangelista*. In these *scuole* the guilds used to regulate the affairs of their trade; to examine apprentices, who, having finished their terms of study and service, offered themselves for membership; to dispense charity to the aged or sick, and to help the widows and orphans of members who had died. All these transactions were regulated by a code of statutes, made by each guild, and called the *Mariegola*—a word about whose derivation there has been much discussion, but clearly from *madre-regola* (mother-law), akin to matriculation. But all the transactions of the guilds were open to Government inspection, and their laws did not become valid until they had been approved by the *Giustizieri Vecchii* and the *Provveditori di Comun*. In St. Mark's Library there is a summary of the rules drawn up in 1182, by these State officials, for the regulation of the guilds.

The term used in Venice for a handicraft, when

our Title-page was printed, was *arte*, which tells us that the distinction between artist and artisan was then unknown. The baker who baked good bread, and the shoemaker who made good shoes, were artists (and they are still called so in Venice at the present day), and thus they came into the same category as Titian and Bellini. The beautifully carved and painted chests, in which brides carried their *trousseaux*, used to be exposed for sale in the Piazza of St. Mark, and these great masters would go there to paint them. Architecture, sculpture, and stone cutting formed one *arte*, and thus Pietro Lombardo and his sons associated with stonemasons in their guild. The architects Lombardo and, in later days, Canova, even had *boteghi* (shops), where they worked, and sold their goods.

Altogether there are fourteen *arti* represented on our archivolt, seven on either side of Christ. These fourteen, however, represent double that number of trades or occupations, for, as there was not the subdivision of labour there is to-day, each *arti* really included many branches that are now considered separate handicrafts. Reading round the archivolt, from left to right, they occur in the following order.

(a) **Architecture.**—This is the first *arte* of which it speaks, and it does so through the

portrait of the architect to which I have already referred. It is an *arte* worthy of this place of honour, even if we have regard to its development in Venice alone ; and the architect of this façade, who is thought to have been one Filippo Calendario, was, in spite of his failings, not unworthy to represent it. The inscription on Sir Christopher Wren's tomb in St. Paul's is equally applicable to Filippo Calendario, *Si monumentum requæris circumspice*. And the whole city of Venice—a city of palaces, built in the sea on shifting mud and sand, that have stood the wear and tear of centuries, and whose strength and symmetry and beauty are to-day the admiration of the world—is the proof of the knowledge and skill in architecture possessed by these old Venetians.

(*b*) **Boat-building.**—This is represented by three men, *squeraroli*, two of whom are on their knees under a boat working at it with hammer and wedges, whilst the third stands in it with an auger in his hand. There is also a female figure in the boat with a basket of food. The conditions of life of the Venetians, which constrained them to become great architects, constrained them also to become great boat-builders. Their streets are canals, their carriages are gondolas and sandolos, and their

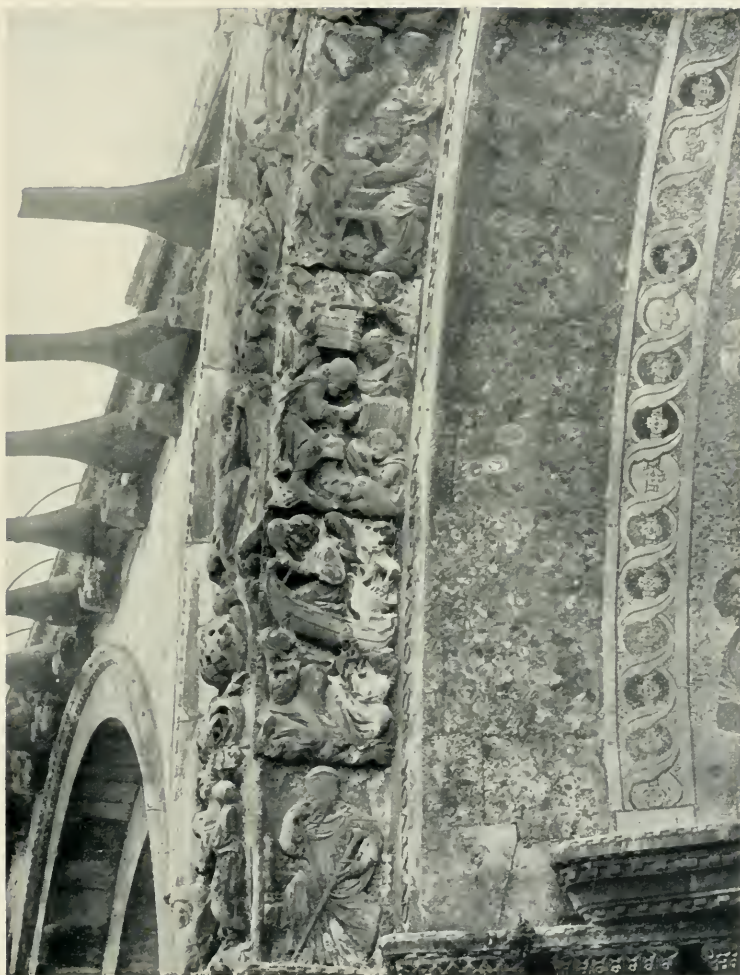


Photo by C. Naya

W. H. Ward & Co.

TRADES ARCHIVOLT
(Architecture, Boat-building, Wine-selling, Baking)

carts and barrows are *burchii*, *peate*, and *topi*. The Grand Canal is a national highway, kept in order by the Italian Government. Many of the ancient boat-building yards, still called by the old Venetian name, *squero*, yet exist in various parts of the city, and are amongst the most picturesque and characteristic bits of Venice, so that the boat-building scene depicted on this archivolt can be seen in real life. But there must have been a very large number at one time, for many streets bear the name *Calle dello Squero*, where no boat-yard exists. The *squero* has disappeared, the name remains, to mark where it once was. The fleets of Venice, for commerce and for warfare, filled the neighbouring seas, and a visit to the old Arsenal helps one to realize how the Republic could keep afloat six fleets of merchant ships, numbering five hundred sail each; and how, after a disastrous battle, she could build a fleet of war-ships in less than a year's time. Venice took the place, in ship-building, that England takes to-day.

(c) **Wine-selling.**—In the representation of this trade there are five figures arranged in two groups. In the lower one a *magazzenier* (wine-seller) is drawing wine into a jug from a barrel, evidently to the order of a woman, who

stands leaning against it, with a dish in her hand, whilst a man sits a few paces off drinking the wine he has already bought. The upper group consists of two men carrying a large tub of wine, by means of a stout bar of wood run through its handles, the ends of which rest on their shoulders. Because of the narrowness of the Venetian streets, or *calli* as they are called, this is the only way heavy loads can be carried along them. Both groups are as true to life to-day, as when carved long centuries ago.

(d) **Baking.**—The representation of this trade is similar in conception to the former one. There are two groups of two persons each. In the lower one, which is the chief, a *forner* (baker) is selling bread. On a stool before him there stands a big basket heaped up with loaves, exactly like those baked in Venice to-day. Beside him a woman holds out her apron, and he is putting bread into it. She has evidently been marketing, for a bunch of fish dangles from her hand by her side. In the upper group two men are carrying bread in baskets, one having his on his head, and the other bearing his in his arms straight in front of him, a mode of carrying necessitated, as in the case of the wine-seller, by the narrowness of the streets.

(e) **Trade of the Butcher.**—This representation shows the killing of animals, and the selling of meat. In the lower part there is a *beccher* (butcher), with a knife in his hand raised above the head of an ox, whilst behind him is a ram, with great curling horns, that has been brought also to meet its fate. In the upper part stands an assistant with an axe chopping off meat for a woman, and above him another carries a large sheep entwined around his neck.

(f) **Milk and Cheese-selling.**—Venice, like a well-equipped ship, has always had a few good milch kine on board, but still its main milk supply has ever to be drawn from the neighbouring islands in the lagoons, and from mainland villages. The milk is sold chiefly in the streets, being carried about from door to door in large glass bottles, that are set upright in wicker baskets. Here we have the scene before us. A man has just such a basket at his feet, and, having filled his measure from one of its glass bottles, is pouring the milk into a *pignat* (an earthenware pot) in a woman's hand. The upper group represents two lads cutting and weighing cheese.

(g) **Stone-masonry and Brick-laying.**—In Venice these two trades, as here represented,

form but one, for whilst there is no house exclusively built of brick, nor any exclusively of stone, both materials enter largely into their composition. The foundations, which are always the most expensive part of a building, are of massive blocks of stone, resting on piles of wood; and the walls are invariably built of brick, but are usually bound together here and there with pieces of stone, and often incrustated, at least on the front, with marble, in slabs, or, as the case with the Doge's Palace, in the form of large bricks. The difficulties to be overcome in raising palaces and churches on shifting mud and sand, amidst flowing water, necessitated good builders, and the guild of this craft took care that such its members should be. A boy could not be apprenticed before he was fourteen, and he had to serve a term of five years. Even after that he could not pursue his *arte* until he had built a window and a chimney to the satisfaction of the guild. This was not an easy task, as the latter, not less than the former, is a very decorative and characteristic feature of a Venetian house, often running up the outside, overhanging the street, and developing into a miniature temple, castle, or palace on the top. The stability of Venetian houses is proved by the green old age of numbers of

them that have weathered the storms of centuries. The foundations rarely give way, and a good illustration of the solidity of the walls is afforded by Palazzo Foscari, on the Grand Canal. This was the largest private palace in Venice, with more windows than there are days in the year, and yet when the Commune bought it to turn it into a Commercial College, we are told they did not find that a pound of iron, or a pound of lead had been used to tie it together. The lagoons of Venice furnished clay for the making of brick, and we find that in 1326 a decree was passed, authorising kilns to be erected, and offering a bounty to those who should make bricks according to a certain measurement. Venice, however, had no stone or wood, but very early in her history she obtained possession of Istria, across the Adriatic, which afforded her inexhaustible stores of both materials. All her foundations are of Istrian stone. The Dolomite Highlands, as well as Istria, gave her timber for the piles, to make which whole forests were used. In the representation of stone-masonry and brick-laying we see a house in course of erection. The massive stone foundations have been laid, and two builders, with plummets, trowels, and hammers, are engaged upon the walls, whilst, at the foot of

an inclined plane, a labourer is preparing to ascend to them with a load of bricks on his shoulder.

We have travelled up one half of the archivolt to the key-stone, on which, as we have already seen, the figure of Jesus Christ as the Lamb (p. 42) is carved. Descending, then, the other half, there are the following trades :

(*h*) **Shoemaking.**—Here there is a complete picture of a shoemaker's shop. One *calegher* (cobbler) sits sewing pieces of leather together on his knee, another fits a boot on a last, whilst, lying scattered about, or hanging on the walls, are lasts, awls, a heap of wax, and a pair of finished boots.

(*i*) **Barber-Surgery.**—This is a representation of the old combination of barber and surgeon. But the ambition of the trade has led it to throw the less dignified branch of the business rather into the back-ground, and to give undue prominence to the other. The duties of the barber are only suggested by a pair of scissors, and a looking-glass hanging on the wall, whilst those of the surgeon are represented by two *barbieri* performing what were then important operations. One is applying leeches by means of a tube to a man's temples. The other has got a poor



Photo by C. Naya

W. H. Ward & Co.

TRADES ARCHIVOLT
(Wood-sawing, Blacksmith, Fishing)

patient's head firmly wedged under his left arm, whilst with his right he pulls vigorously at a tooth, which is locked in the grasp of an enormous forceps.

(*k*) **Cooperage.**—This *arte* is represented by three *botteri* (coopers), the most conspicuous of whom, apparently the master, in tightly-fitting clothes and wearing a large-brimmed hat, is fixing hoops on a barrel, by means of a chisel and a hammer; the other two, presumably apprentices, are making hoops, one having a finished one in his hand, and another, on his shoulder, a coil of the withes with which the hoops are made.

(*l*) **Carpentry.** — Here is a *marangon* (carpenter), and his *garzone* (apprentice). The former is trimming the bough of a tree with an adze, and the latter is splitting a board or plank with an axe. Carpentry has always been, and still is, one of the chief industries of Venice. It takes the form to-day chiefly of furniture-making and wood-carving.

(*m*) **Wood-sawing.**—The sawing of wood forms a distinct *arte* in Venice, and gives employment to very many people. The reason is that the thousands of trees which are felled annually in the great forests that clothe the slopes of the Dolomite mountains are cut into rafters

and planks by the saw-mills on the Piave, and, formed into rafts, are floated down this torrent-river to Venice, partly for home use, but mainly for exportation. The great quay that forms the north side of the Giudecca Canal is called the *Zattere*, or the place of rafts. A wood-yard is called *terreno* (a piece of land), and the whole of the north-west side of Venice is filled with *terreni*. Titian's family were wood-merchants of Pieve di Cadore, and the great painter had always a share in the family saw-mill. The representation of this *arte* connects the trade with Venice and the Dolomite Highlands. An axe fixed in a tree trunk, with the woodman's repast in a basket hanging on one of its branches, suggests the latter, whilst two *segadori* (sawyers), busily engaged sawing a piece of wood with a cross-cut saw, suggest the former.

(*n*) **Arte of the Smith.**—Working in iron forms now, as it did when our Title-page was made, one of the chief industries of Venice. There is still the *Calle dei Fabri* (street of the Smiths) running out of the Piazza of St. Mark, and forges exist in every quarter of the city. As early as 1354 a law was passed prohibiting the importation of manufactured iron goods, as so many forges had been started on the mainland that the city trade was being hurt. The

arte of the smith included then, as now, copper-working, bell-casing, gun-manufacturing, tool-making, and commerce in iron. The Dolomite Tyrol that supplied Venice with wood, also furnished it with iron and copper ore, though now the mines are nearly all closed. The scene that represents this trade is a facsimile of what exists in Venice to-day. Two men, an elder one in a fur cap and big shoes, and a younger one, are working at an anvil. The former is holding with his left hand, by means of a huge pair of pincers, a piece of red-hot iron, whilst with the other arm he swings a hammer on it to the alternate stroke of his assistant.

(*o*) **Fishing.**—This is the last but not the least important of the *arti* here represented; indeed, if we look at it from a commercial point of view, it is one of the most important. The first settlers in the lagoons were fishermen, and a very large number of the inhabitants of Venice, and of the islands around, are fishermen still. And fish is for the Venetians both a staple article of food, and an important article of commerce. I may here say that the common notion that fish are caught in the canals, and that, as these receive the sewage of the city, they are consequently more or less unwholesome, is a wrong one. The canals are not generally

fished in except by the very poor ; nor, indeed, would it be worth while doing so, as owing to the constant passage of boats, and probably also to the impurity at times of the water, there is little to be found in them. The fish are taken from the lagoons and from the Adriatic. In the lagoons artificial means are used for their retention and propagation by the construction of what are called *Valli*. This term suggests to the mind the English *valley*, and although *valli* really do form depressions or valleys in the bed of the lagoons, the word is not from *vallis*, a valley, but from *vallus*, a stake or palisade, because such places are staked or fenced around to prevent the escape of the fish. They are of very ancient origin, and in certain charts of the lagoons, dated 1118 and 1181, they are called *acqua chiuse* (closed waters). There are some sixty of these *valli* existing now, and there were no fewer centuries ago. All kinds of fish are caught in sea and lagoon, some hundred and fifty varieties in all, almost all of which are eaten, for scarcely any fish comes wrong to a Venetian. One of the sights of the city is the *frigipisce*, or fried-fish shops, at which thousands of the poorer people buy their daily food. At these places all kinds of small fish are cooked in boiling oil, and a handful of them, with an

WHAT IT SAYS OF THE VENETIANS 91

added pinch of salt, can be bought for a penny. This, with a slice of yellow polenta (a sort of pease-pudding made of Indian corn), sold also at the *frigipisce* for a few centimes, forms a wholesome and nourishing diet. In the archivolt the fish are represented being caught by net and harpoon. The latter instrument is chiefly used now for catching eels, of which the take is enormous.

Above this archivolt stand **the famous horses** referred to on page 28,

. . . . the four steeds divine,
That strike the ground, resounding with their feet,
And from their nostrils snort ethereal flame
Over that very porch.

And on the red marble edge of the apse immediately below it, there is an inscription giving the following facts regarding them. They were brought from Constantinople when that city was captured by the Venetians under Enrico Dandolo in 1204, they were first taken to the Arsenal, and then placed where they now stand; they were carried by Napoleon to Paris in 1797, and they were finally restored to Venice by Francis I. in 1815. Other facts regarding them are these. The copper of which they are made is almost pure, and they still bear the traces of gilding. They are supposed by some authorities to be from the

hands of the famous Greek sculptor, Lysippus, who lived in the fourth century before Christ ; and to have been brought from Chios to Constantinople by the Emperor Theodosius II., who placed them in the Hippodrome of that city. Others, however, believe them to be of Roman workmanship, and to have adorned, at Rome, the triumphal arches of Nero and his successors until the time of Constantine, who carried them to Constantinople and assigned them their place on the Hippodrome. At any rate from Constantinople, as the inscription records, they were brought to Venice. They are, as I have already remarked, the only example extant of the horses of a Greek or Roman *quadriga*.

Horses being placed in St. Mark's and in other churches, such as the *Frari* and *S. Giovanni e Paolo* are a reminiscence of the far-back time when they were common in Venice. That they were so we learn from various sources. There are laws on the old statute books for the regulation of their use in the narrow streets. Old pictures show the cavalcades that once traversed the city, and the tournaments held in the Piazza of St. Mark—a glowing description of which Petrarch has left us. The standard-bearer of Bajamonte Trepolo, the conspirator, was on horseback when killed near the church

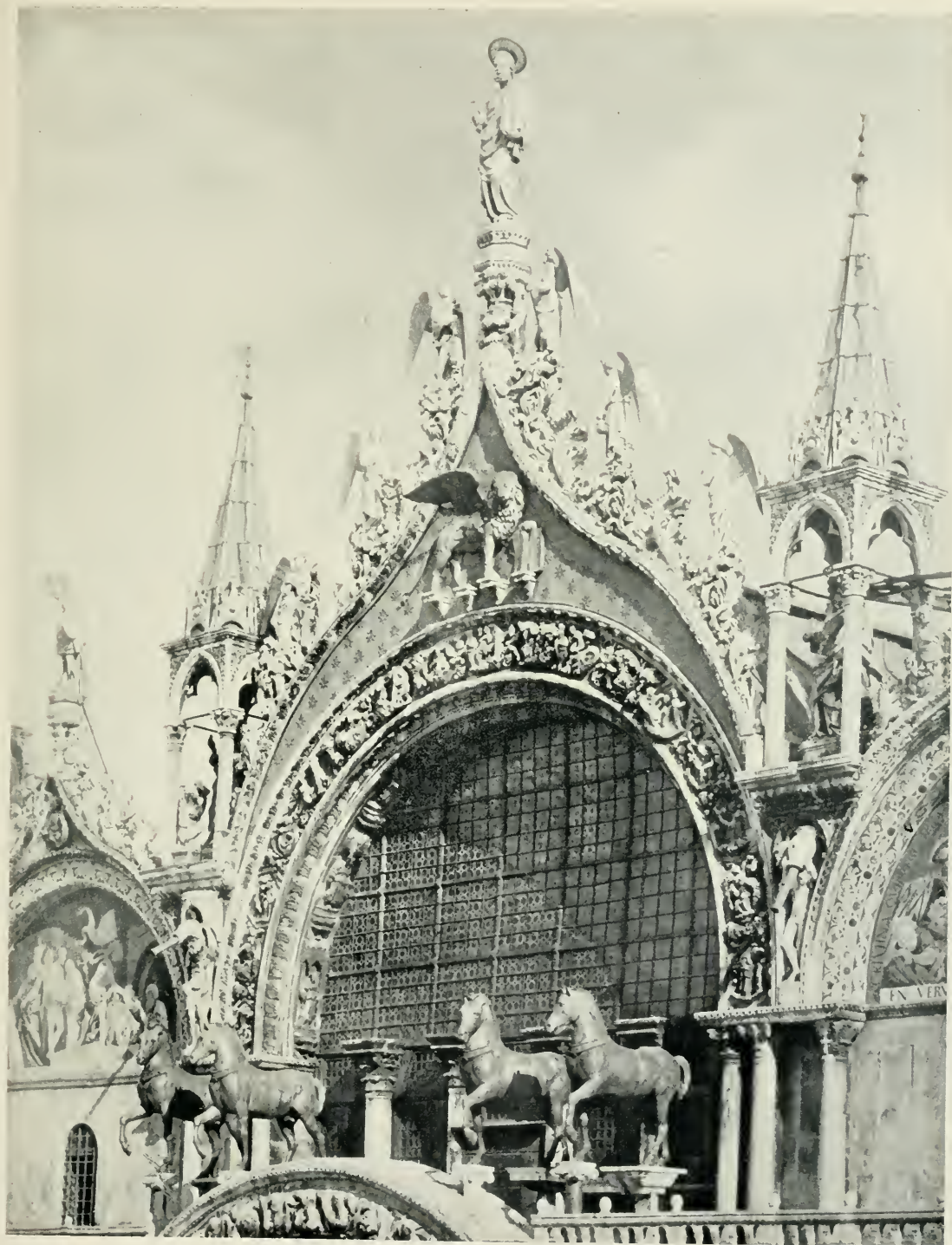


Photo by C. Naya

BRONZE HORSES AND APEX OF FACADE

W. H. Ward & Co.

WHAT IT SAYS OF THE VENETIANS 93

on June 14, 1310. The Councillors of the Doge, like the prophets of Old Testament times, rode on white mules, and the word *Muletta* was in use, Sagredo tells us, up to the very fall of the Republic, to denote their salaries, its original meaning being "mule-money"; and the *Ponte della Paglia* takes its name from the Doge's stables of which the water-door was close at hand. The substitution, however, at the close of the fifteenth century, of stone step bridges for the old wooden sloping ones, rendered the continued service of horses in Venice impossible.

(B) **The Time Archivolt speaks of the Venetians.**—This archivolt, with Christ on the key-stone, and the months of the year running round it on either side of Him, tells us, as we have seen, how these Venetians dedicated their time to Christ. And now by examining it in detail we shall learn what further it has to tell us of them. The bases of the archivolt have vases carved on them, beside which stand doves and herons in the act of drinking, and pecking at food. Out of the vases spring vines and garlands of oak-leaves, symbolising those who are joined to Christ by faith, which rising gracefully up either side of the arch, and, crossing and recrossing it at

intervals, form leafy frames for the figures of the months, until they meet round Christ on the apex. Each month has a primary and a secondary representation, the one consisting of a figure engaged in an occupation appropriate to the season, and the other being the zodiacal sign, or symbol. The name of each month is carved on a scroll that runs across the archivolt, dividing, with the stems of vine and oak, one month from another. Some few of the figures of the months are peculiar to Venice.

January. — A man clothed warmly, and booted strongly, for cold weather, who carries on his shoulder a thick oak branch, stands for this month. Above him, towards the outer edge of the archivolt, was carved the word *Janario*, of which however only a few letters now remain ; and above him towards its inner edge is the sign of *Aquarius*, the Water-carrier, consisting of wavy lines that are generally used to signify water. In the case of all the other months not the zodiacal sign, but the symbolic figure is given. It is also noticeable that in no case is the zodiacal sign or symbol placed wholly in the month to which it refers. Thus *Aquarius* is really in February, *Pisces*, which belongs to February is half in that month and half in March, the Ram, which belongs to March is



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TIME ARCHIVOLT
(January—February—March)

partly in April, and so on with the others. Perhaps in this way the Venetians wished to show the precession of the Equinox, and that they were aware that, in consequence of that precession, the signs do not correspond with the constellations.

February.—February is an old man in a *cappa pluvialis*, that is, a short fur cloak with a hood, such as was then worn, who sits in front of a fire of wood warming his hands and his bare feet. The carving of the leaf of the encircling vine of the archivolt is visible behind the legs, and above the back of the chair on which he sits. Above him are the name *Febbraio*, and the sign of *Pisces*, consisting of two fish, one in this month and one in March. Mr. Ruskin, speaking of these two months, says, “January is frequently represented as the two-headed Janus sitting at a table, drinking at one mouth and eating at the other, and February by a female figure carrying candles in honour of the purification of the Virgin.” The Venetians, by avoiding both these representations, and choosing instead forest wood and blazing hall-fires, show a healthy, wholesome, social spirit.

March.—In this bas-relief a tall Venetian soldier stands erect, fully armed, with his long

hair blown back by the breeze. His right hand grasps a long spear, whilst his left rests on the top of a shield, on which is cut the winged lion of St. Mark with the Bible under its paw. A little figure, who kneels before him, blowing a horn vigorously, is meant to suggest the proverbial winds of this month, and to account for the breeze playing through the soldier's hair. The word *Mars*, and *Aries*, the Ram, are carved above him. The Venetians were, what they here claim to be, true sons of Mars, endued with all brave and honourable military virtues.

April.—April is represented by a young shepherd who holds in his right hand, as a crook, a leafy bough, and carries round his neck and shoulders a lamb, both emblems of returning spring. The sign *Taurus*, the Bull, and the name *Aprilis* are visible above.

May.—Here there is a flowery, coronation scene. May, clothed in a loose flowing robe, sits enthroned, enjoying the beauty and fragrance of a rose which he holds in one hand, the long stalk of which descends into the other in his lap ; whilst two fair figures beside him set a crown of roses on his head. The name and zodiacal sign have changed places in this month, the *Gemini*, the Twins, consisting of two baby heads, being towards the inner edge of the archivolt,



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TIME ARCHIVOLT
(April—May—June)

and the word *Mazo* towards the outer. Mr. Ruskin, speaking of this month, says that it is "a very unusual representation even in Italy, where, as in the north, May is almost always riding out, hunting and hawking." The reason is not far to seek. The Venetians could not indulge in such pastimes, whilst love of flowers is a pleasing trait in their character. In the month of May, the very streets of Venice are brightened and sweetened by the quantities of flowers that are heaped up in the open shop windows, and carried about in the streets, in baskets, for sale. Most of these flowers are imported from the Riviera, but many are grown in the city itself. There are far more gardens in Venice than strangers are aware of, and many of them are acres in extent. Indeed, there are very few blocks of houses—*isole*, islands, as they are called—that have not a garden in their centres; and the people are fond of using their balconies, terraces and windows for flower cultivation.

June.—Here a reaper, with a sickle in his hand, is cutting down the golden grain. He has a long beard, and wears a broad-brimmed straw hat to shelter head and face from the sun. The name of this month has become illegible on the ribbon scroll, but above it, the symbol of

the Crab for the constellation *Cancer*, is in the usual position.

We have now read one side of the archivolt, and reached the key-stone with Jesus Christ, the Creator, and the Sun and Moon carved upon it (see page 35). Reading now the other side downward, we find the months of the second half of the year.

July.—July is the hay-making month in Venetia, and accordingly it is here represented by a man, attired like the figure of June, who, with a long scythe, is busily occupied in mowing down the grass. Above him is *Leo*, represented by his symbol of the Lion, and the name *Julio* is inscribed on the ribbon scroll.

August.—A young man, clothed in a loose easy garment, is reposing luxuriously in a richly carved Byzantine chair, with his feet in slippers, resting on an embroidered cushion. He has fallen asleep, and his head rests on his right hand, whilst his left holds a fan, formed like a *banderole*. At the present day it is a more common thing to see in the streets of Venice, in August, young men with fans in their hands, or projecting out of their breast pockets, than without them. A young girl, looking down upon the sleeper from above, with her hand raised as if to guard him from disturbance, very



Photo by C. Naya

TIME ARCHIVOLT
(July—August—September)

W. H. Ward & Co.

aptly represents the zodiacal sign, *Virgo*. The word *Agosto* is legible on the name-scroll.

September.—September is grape-harvest month, and so here a *vendemmiatore* (a grape gatherer) is carrying a large basket full of grapes on his back. The basket is of plaited wicker-work, and he holds it by means of two stout ropes across his shoulder. The same kind of basket, borne in the same way, is seen still in use in Venice. The symbol, *Libra*, the Balance, is seen above, under the chair of the sleeper of the former month. The name *Settebrio* is inscribed on the scroll, and sitting on it there is a hawk, meant still further to symbolise the month.

October.—This month is personified by a man digging with a very long-handled spade, such as is used in the present day in Venetia. The broad-brimmed hat of the summer labourers has been exchanged for a narrow-brimmed one, with a long tapering conical-shaped crown. On the scroll is written the word *Otobrio*, and a scorpion, the zodiacal sign, *Scorpio*, is crawling up the soffit over his head.

November.—Here again a man is engaged at an occupation very characteristic of Venetia and indeed of Italy, namely, that of catching birds by the use of bird-lime. An artificial tree is erected

on a bare height, which offers a temptation to wearied birds, especially birds of passage, to alight. The success of this method is here indicated by the man holding two birds in his left hand, whilst with his right he is removing another from a branch. Two more birds, free, but ready to ensnare themselves, perch on the boughs above. The quantity of birds of passage caught in Italy is such, at the present day, as very appreciably to diminish the number that reach the northern countries of Europe. Lately the societies of Norway and Sweden for the preservation of birds sought to make the matter an international question. On the scroll is written the name *Novembrio*. The zodiacal sign of the month *Sagittarius*, a figure, half-beast and half-man, is in the act of shooting an arrow from his bow into the air.

December.—A man in the act of killing a pig personifies this month. The animal has been thrown on its side, and the man, holding back its head with his left hand, plunges a knife into its extended throat with his right. "Killing the mert," as it is called in the north of Scotland, for the Christmas cheer, is a still prevailing custom. The name *Decembrio*, and the symbol *Capricornus*, the Goat, are seen above this figure. There is also a woman, with a



Photo by C. Naya

TIME ARCHIVOLT
(October—November—December)

W. H. Ward & Co.

WHAT IT SAYS OF THE VENETIANS 101

strange creature which has the head of a bird, the body of a beast, and the tail of a fish.

We have thus read what our Title-page has to tell us of these old Venetians, who, in that far back time, manufactured for us our St. Mark's Bible. We have learned something as to the amount and kind of knowledge they possessed, as to their ideas of things, as to the nature of the work they did, and as to the spirit that animated them in the doing it ; and we have seen them to have been good men, destined and qualified to execute noble and enduring work.

PART II

THE OLD TESTAMENT

INSCRIBED IN THE

ATRIUM

PART II: THE OLD TESTAMENT

TURNING over our Title-page, or, in other words, passing over the threshold of the portal of the Church, we find the **Old Testament** portion of St. Mark's Bible. This is the spacious **Atrium** that runs round two parts of the Church—the western end and the northern side. The leaves of this Old Testament are leaves of gold, and, spread in gleaming sheets, they line its domes and vaults.

The whole canon of Old Testament Scripture is not here ; on the contrary, there is but a small portion of it. Still it is the chief portion of it, the foundation, the spring and source and root of all that follows, for it gives us the history of the world from the Creation to the deliverance of the Children of Israel—God's chosen people—from the bondage of Egypt, under Moses, and the miraculous provision made for them in their wanderings until they were welded into a nation, and settled in the land of Canaan. The rest of Scripture is simply the development of

God's covenant relationship with this nation, until in the fulness of time the Messiah came, whose advent explains their existence and selection, and the whole drift and character of their history. The careful study, then, of this foundation part of Old Testament Scripture—especially if we catch the spirit of the inscribers—will enable us the better to understand what is lacking here, but which we possess in the sacred canon, and enable us the better to understand the New Testament portion of our book, which is written up within the church itself.

The roof of the atrium is divided into six cupolas, which, with their spandrels, arches, and separating vaults, form the following nine chapters.

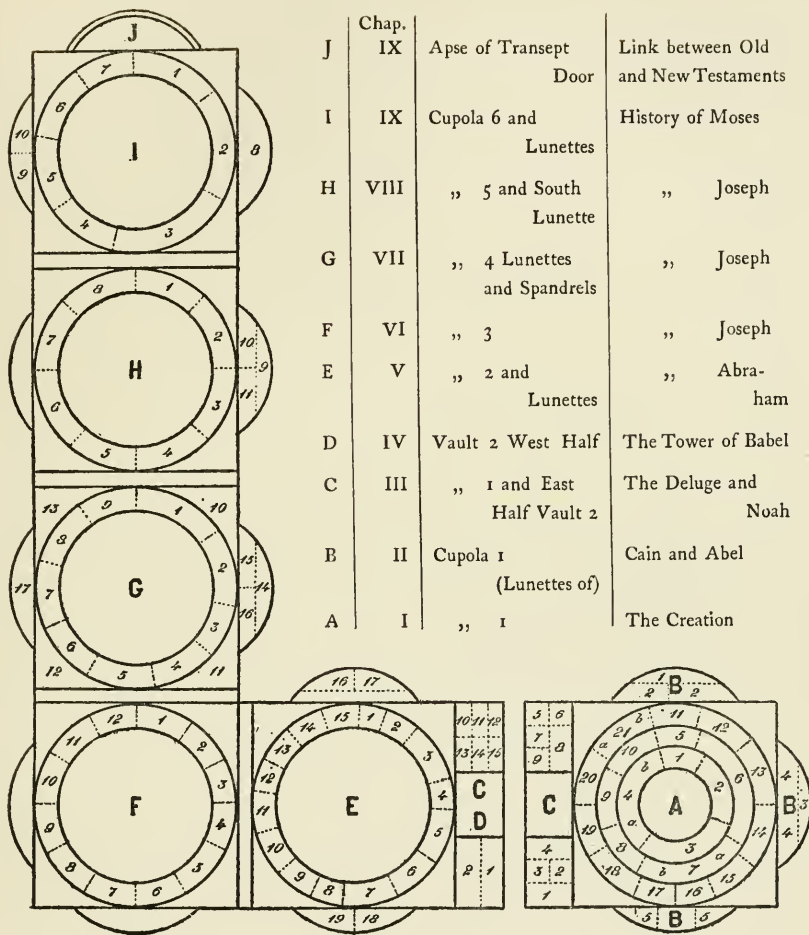


DIAGRAM OF MOSAICS

OLD TESTAMENT

CHAPTER I

THE CREATION

FIRST CUPOLA (*TO THE RIGHT ON ENTERING*)

THE story of the **Creation** begins near the apex of this cupola, eastward, and runs round and round it with the sun, in three ever-widening concentric belts or zones. These zones are again subdivided into spaces, each of which tells the work of a creative day, or a distinct historical incident. This partitioning secures, as shown in the illustration, both the separateness and the progressive continuity of the creative work. The two first zones tell the story of the six days' work and the institution of the Sabbath; and the third tells of the creation of woman, of the fall, and of the expulsion of our first parents from Paradise.

Before going over these in detail, however, I wish to call attention to one thing worthy of special note. There is no likeness of God the

Father in any of the mosaics. The Byzantine workers did not dare to attempt to make a figure of Him who is invisible, "whom no man hath seen or can see," but always in His stead put Jesus Christ, "He whose goings forth have been from of old, from everlasting." And Christ is so brought before us in various aspects: as "the visible image of the invisible God"; as he through whom God manifests Himself and works, every act of creation being here represented as wrought by Christ, "by Him all things were made"; as He through whom every communication between God and man took place; and as the great Archetype of man, wearing, before time began, that image after the pattern of which man was made.

(1) **The Spirit Moving on the Face of the Waters.**—The chapter opens by showing us a pure white dove, fluttering with outspread wings over a dark chaotic mass, across which run irregular waved lines of white, indicating water, amidst which is seen, in shadowy outline, the form of our globe. The earth, "created in the beginning," is here represented "without form, and void, and darkness is on the face of the deep, and the spirit of God" imparts movement to the waters. A bright gold disc is set behind the head of the



Photo by C. Naya

THE CREATION
(Atrium, First Cupola)

W. H. Ward & Co.

dove, to bring out the divinity of the Holy Spirit, as the third person in the 'Trinity. The text referring to this subject, written over it, is: *In principio creavit Deus cælum et terram—Spiritus Domini ferebatur super aquas* (Gen. i. 1-2).

(2) **Creation of Light (1st Day).**—This second division shows the Creation of Light, the work of the first day. Jesus, the Creating Word, stands clothed in white and gold, with a gold disc behind His head, as in the case of the dove, indicative of His divinity, and upon the disc the shadow of the cross, to suggest His humanity. His left hand holds a cross-sceptre, the "rod of his power," and His right hand is raised in the attitude of command, as if He had just uttered the fiat, "Let there be light." As the lighting-up of the sun and moon are not spoken of till the fourth day, the source of this light is not here indicated, but only its effect on our earth, which is shown first in light and then in shadow. In the former representation it is a red globe, against a lightish grey background, emitting six groups of bright golden rays; and in the latter, it is a dull blue globe against a dark background, emitting six groups of shaded golden rays. The idea of rotation on its axis before a source

of light is hereby conveyed, and also the phenomena of day and night. The colours red and blue have been chosen, because the former is a symbol of light, and the latter of darkness. An angel, who represents the first creative day, stands beside Christ, with its arms extended in wonder and in praise at seeing for the first time His marvellous creating power, and with one wing coloured blue, and one red, to bring out the symbolism of the "evening and the morning." God has created the light, and "divided the light from the darkness, and called the light day, and the darkness he called night. And the evening and the morning were the first day." Probably the six bright and the six dull rays indicate the six days and nights of the creative week that is to follow. The text is : *Apellavitque lucem diem, et tenebras noctern* (Gen. i. 3-5).

(3) **Creation of a Firmament (2nd Day).**
—The next scene shows us our globe in the midst of divided waters, depicted as before by wavy lines of white, not, however, on a dark, but on a blue, background, because of the presence of light and order. Christ stands as portrayed in the previous day's work. Here He commands, "Let there be a firmament in the midst of the waters, and let it divide the

waters from the waters." Two angels announce a second day added to the creative week. Above is written: *Fiat firmamentum in medio aquarum* (Gen. i. 6-8).

(4) **Formation of the Dry Land and of Seas, and Creation of Vegetation** (3rd Day).—The representation of the third day's work covers two spaces in our zone, for there were two distinct creative acts which are here distinguished. In the first space Christ is uttering the command, "Let the waters under the heaven be gathered together unto one place, and let the dry land appear," and in obedience to His command we see the waters receding in all directions, and undulating dry land appearing. The word *terram* is inscribed in large gold letters. There is no angel here, for the day's work is not yet over; so a second time Christ is represented. He has said, "Let the earth bring forth grass, the herb yielding seed, and the fruit tree yielding fruit," and around Him is spread a gay bright scene with a wealth of grass and herb, of flower and tree. The trees in the mosaic are evidently the Tree of Life, and the Tree of the Knowledge of Good and Evil. The branches and foliage and fruit of the former resemble in shape and colour the tail of a peacock, that bird being the symbol of

eternal life, whilst the latter is an apple tree, below it being written the words *lignum pomi*. Another angel stands with the other two—the newly-born third day. (Gen. i. 9-13.)

(5) **Creation of Sun and Moon** (4th Day).—This day's work is depicted in the opening mosaic of the *second or middle zone*. Before Christ, whose dress and attitude are unchanged, is a great blue disc covered with stars of gold. Near the upper edge of it is a large red ball with a face on it, emitting golden rays, and near its lower edge a small darkish grey one with an irregular surface mountain, sea, and valley. "And God made two great lights, the greater light to rule the day, and the lesser light to rule the night, he made the stars also." Watching Christ in His work are four angels, "and the evening and the morning were the fourth day." *Fiant luminaria in firmamento cæli* (Gen. i. 14-19).

(6) **Creation of Fish and Fowl** (5th Day).—Our earth is beginning to wear a look familiar to us, as in this mosaic there are represented ocean and island, breezy atmosphere, blue sky, and green fields. The ocean teems with life, from the tiniest fish to the great whale, and big crustaceans crawl upon the

shore, whilst conspicuous amongst them all is a dragon—"the dragon of the sea"—"dragons and all deeps" are there. Above the waters land and aquatic birds of every variety and colour, and great bats, fly in the air. The waters have "brought forth abundantly the moving creature that hath life, and fowl that may fly above the earth in the open firmament of heaven." All this life is due to the creating power of Christ who stands, with five angels near Him, on the green sward. Beside the furthest angel are two peacocks, and a little pool of water with birds swimming in it. "And the evening and the morning were the fifth day" (Gen. i. 20-23). *Dixit etiam Dominus: producant aquæ reptile animæ viventis et volatile super terram: jumenta et omnia reptilia in genere suo* (Gen. i. 20-23).

(7) **Creation of Animals and Man** (6th Day).—The work of this day, like that of the third, consists of two separate creative acts, (a) the creation of animals and (b) the creation of man. These the mosaic workers distinguish, not only by placing them in two separate compartments of the zone, but by the use of other means which give singular dignity to the latter act. (a) Christ, in the first half of the mosaic, is standing robed in white as before, creating

cattle, creeping thing and beast. Before Him are animals of all kinds in pairs, lions and tigers, white horses and black bears, oxen and sheep, camels and antelopes, rabbits, pigs, and donkeys. (*b*) In the second part of the mosaic Christ's attitude and mode of action in creating are completely changed. He no longer stands apart from the object He is creating, calling it into being by His word alone. He draws near to man. Sitting enthroned, He fashions him with His hands. Adam's kinship with the lower animals is brought out in that he is created on the same day with them, and his colour—black—makes us think of the dust of the ground ; but yet in Christ's touching him we seem to have conveyed to us the idea that even in his body he bears in some way the divine image, that he stands by himself in the material order of creation, and that he holds a position of special nearness to God. In another mosaic we shall see how expressively these ideas are brought out. Beside Christ are six angels indicating the completion of the sixth day's work. All raise their hands in adoring wonder and praise at this the crowning work of God. The accompanying text is : *Faciamus hominem ad imaginem et similitudinem nostram* (Gen. i. 24-28).

(8) **Institution of the Sabbath** (7th Day).—Nothing could be finer than the conception and representation of the Seventh Day here set before us, nor better fitted to bring out the majesty and authority of the Sabbath. Jesus sits enthroned. Around Him, three on either side, are six angels robed in white mantles from head to foot, with their hands folded and covered. A seventh angel kneels before Christ, who has placed His right hand on its head. The creative week is over. Christ is resting “from all his work which he had made,” and he is blessing and sanctifying the Sabbath—*Et benedixit die septimo* (Gen. ii. 1-3).

(9) **Making Man a Living Soul**.—The ideas of Adam's nearness and likeness to God, which we saw were hinted at when he was created, are in this mosaic clearly and strikingly brought out. Adam once more stands before Christ, who is breathing into him a white-winged spirit, and he is no longer dark coloured but white. “Who knoweth the spirit of a man that goeth upward, and the spirit of a beast that goeth downward to the earth.” Adam has received the upward spirit, a spirit that has wings to mount and soar, to keep him above the earth whilst on it, to make him move in thought and affection, in purpose and action, in the divine

region of purity and goodness ; to make him rise to God in fellowship of love and service, and to cause him to realise that in this his life and happiness and immortality consist. There is no doubt that, whether or not we accept the evolution theory in regard to man's physical organisation, there came a period in his life when he received something that set a gulf between him and the lower orders of creation. That period was when he received a moral and spiritual nature, when he was made "a little lower than the angels," or, more literally, "a little less than God," and that is the period indicated here. "The Lord God breathed into his nostrils the breath of life, and man became a living soul." *Et inspiravit in faciem ejus spiraculum vitæ* (Gen. ii. 7).

(10) **Placing Man in the Garden of Eden.**—This subject is in the last compartment of this zone. There is a covered portal with the words on it, in letters of gold, "*Porta Paradisi.*" Christ has led Adam through this portal, and holding him still by the arm, is showing him the garden which He has planted for him, and which he has to dress and keep. Conspicuous amongst the wealth of the vegetation of the garden are the Trees of Life, and of the Knowledge of Good and Evil,

to the last of which refers the inscription : *Etiam posuit in medio paradisi lignumque scientiæ boni*. Reclining on the ground are four figures, each holding a vase from which he pours forth water. These are the four streams, into which the river of Eden was divided as it entered Paradise, Pison, Gihon, Hiddekel, and Euphrates. (Gen. ii. 8-17.)

(11) **Adam naming the Animals** (*Third zone*).—The first of this third or lowest zone shows us Christ again sitting enthroned. Before Him stand Adam and a great company of animals in pairs—lions, horses, camels, bears, sheep and oxen. Christ has brought them to Adam, who is giving them their names and whose left hand is resting on the head of a lion. Above the mosaic are the words : *Appellavitque Adam nominibus suis cuncta animantia*. Perhaps we may see in Adam's right hand pointing to the crowd of animals, and in his face turned with a deprecating expression towards Christ, an explanation of the words, "But for Adam there was not found an help meet for him" (Gen. ii. 18-20).

(12) **Christ fashioning Eve**.—Hence this mosaic shows us Christ fashioning Eve. It is in two compartments, in the one Christ is removing a rib from the side of Adam who lies

in a deep sleep; and in the other he is fashioning "an help meet for him" out of the rib. The inscription runs : *Cumque abdormisset, tulit unam de costis ejus, et replevit carnem, pro ea et adduxit eam ad Adam* (Gen. ii. 21-25).

(13) **Christ presenting Eve to Adam.**—The last words of the above inscription explain this one, which shows Christ leading Eve to Adam, who has extended his right hand to receive her. (Gen. ii. 22.)

(14) **The Temptation.**—This next mosaic represents the Temptation. A large green-coloured serpent is wound round a tree, beside which stands Eve. She has her hand raised, and is evidently replying to the question : "Yea, hath God said, ye shall not eat of every tree of the garden?" Adam is standing at some distance and is looking in another direction, apparently ignorant of what is taking place. Above are the words, *Hic serpens loquitur Evæ, et decepit eam* (Gen. iii. 1-5).

(15) **The Fall.**—Following on the Temptation comes the Fall. In this mosaic we see that Eve has plucked the fruit of the Tree of the Knowledge of Good and Evil and is eating it. She is then shown giving it to her husband, who also eats of it. The inscription is : *Hic Eve accipit pomum, e dat viro suo* (Gen. iii. 6).

(16) First Consequence of the Fall.—

Adam and Eve have lost their natural innocence. An inward moral deterioration has taken place. The corporeal has fallen from the dominion of the spiritual. They have had their eyes opened to see evil where formerly they saw none. And so Adam is represented plucking fig leaves, with which he and Eve are covering themselves. *Hic Adam et Eva co-operiunt se foliis* (Gen. iii. 7).

(17) Second Consequence of the Fall.

—The second moral consequence of disobedience experienced by our first parents we find portrayed in this mosaic—a dread of meeting God. He who rejoiced “in the habitable part of his earth,” and whose “delights were with the sons of men,” is walking in the garden and calling Adam and Eve, who are hiding from Him behind trees and pulling down the long pliant branches the better to screen themselves from His gaze. *Hic Dominus vocat Adam e Evam latentes se post arbores* (Gen. iii. 8).

(18) Third Consequence of the Fall.—

This mosaic shows our first parents trying to justify themselves by throwing the blame of their fall, the one on Eve, the other on the serpent. Christ as before, sits enthroned, and they are coming towards Him, stooping and

trembling, having lost their confidence and their erect bearing. In answer to Christ's question, "Hast thou eaten of the tree whereof I commanded thee that thou shouldest not eat?" Adam points behind him to Eve, and she in her turn points to the serpent. The inscription is : *Hic Dominus increpat Adam. Ipse monstrat uxorem fuisse causam* (Gen. iii. 9-13).

(19) **Christ judging Adam, Eve and the Serpent.**—Christ sits enthroned as judge, "mercy and judgment the foundation of his throne." Before Him are Adam and Eve and the Serpent. The attitude of our first parents expresses contrition and humiliation. They are on their knees, "they blush to lift up the face," and their hands are clasped as suppliants. The serpent on the other hand stands unblushingly erect. We seem to hear the words that cast down the serpent to the dust, and that provided for the restoration of the others. *Hic Dominus maledicit Serpenti cum Adam et Eva ante se existentibus* (Gen. iii. 14-19).

(20) **Christ clothing our First Parents.**—In this mosaic we see Christ helping our first parents to reinstate the spiritual in its lost place of dominion over the corporeal. He has made coats of skins with which He is clothing them. In Christ thus clothing the body to ward off

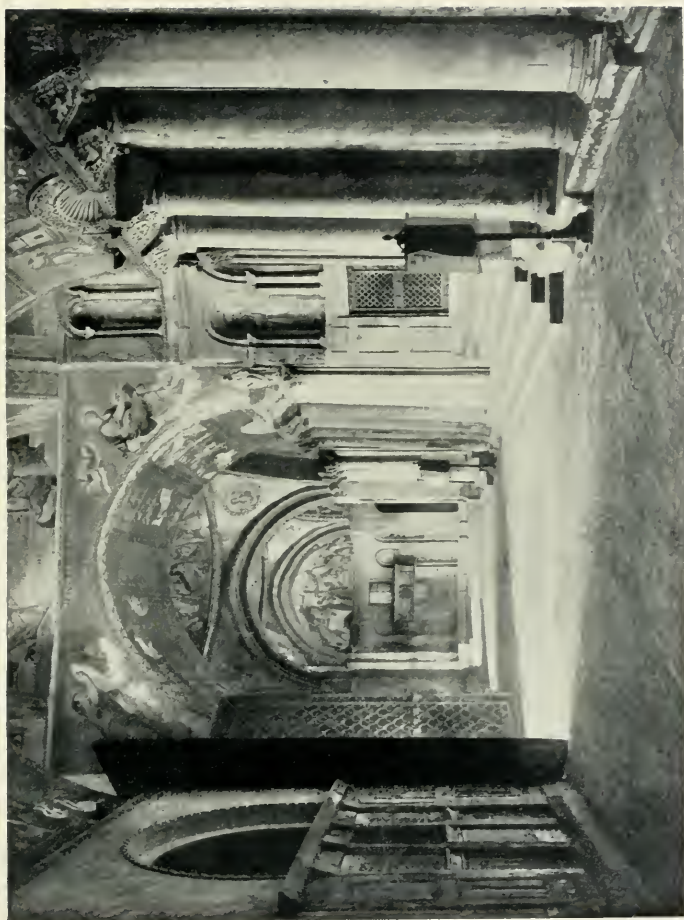
evil, we may see symbolised His clothing the spirit "with the garments of salvation . . . with the robe of righteousness." *Hic Dominus vestit Adam et Evam* (Gen. iii. 27).

(21) **The Expulsion from the Garden.**—This last mosaic of the series is a double one. First there is a Gothic gateway, with the words "*Porta Paradisi*." By this gateway Christ has expelled Adam and Eve from the garden, and His hand is still resting on Adam's shoulder. Just inside the garden are two trees, suggesting those of the Knowledge of Good and Evil, and of Life. Between them is a sword, at the foot of which is a glowing centre whence flames radiate in all directions. But the very form of the sword, that of a cross, suggests mercy as well as judgment. At the foot of the trees are a pelican and a phœnix, the former, which is said to nourish its young with its blood, and the latter to rise from its ashes, here symbolising God's parental love for man whilst chastising him, and the promise of life from the dead through the shedding of Christ's blood. The second part of the mosaic shows a dark gloomy landscape. There are no trees, no gladdening streams, no brightness. There is a steep and a stony hill-side, with a few patches of grass with thorns and thistles, and a few scrubby bushes on its

ridge against the sky, where a sheep is feeding. This land, so expressive of the moral disorder and deformity of sin, is the scene of Adam's labours. He has a mattock in his hand, and bends his back to break up and cultivate this stony hill-side, while Eve sits near him spinning. *Hic expellit eos de Paradiso. Hic incipiunt laborare.*

Below, in the spandrels of the cupola, are four burning and shining cherubim. Each has six wings. With two they cover their feet in token of unworthiness, two are raised above their head in token of reverence, and two are outstretched for flight in token of obedience and readiness to obey the behests of Christ, their king. They represent those that were placed in the Garden to keep the way of the Tree of Life.

*Hic ordet Cherubim, Christi flammata calore,
Semper et æterni solis radiata nitore.
Mystica stant Cherubim alas monstrantia senas,
Quæ Dominum laudant, voces promendo serenas.*
(Gen. iii. 22-24.)



H. H. Ward & Co.

THE ATRIUM
Looking North

Photo by C. Noya

CHAPTER II

THE HISTORY OF CAIN AND ABEL

LUNETTES UNDER FIRST CUPOLA

THE brief sad history of Cain and Abel is inscribed in five mosaics, with suitable inscriptions, in the lunettes under the arches of the Creation cupola. The first two are in the lunette over the inner door of St. Clement, so called from a mosaic of that saint set above its lintel.

(1) The Birth of Cain and Abel.—

This first of the series is a double one, symbolically representing the increase of men on the earth, and the birth of Cain and Abel—the joy of the world's first mother over the world's first-born children. The inscription is: *Cresite et multiplicamini, et repleti terram. Hic peperit* (Gen. i. 28 & iv. 1, 2).

(2) The Offerings of Cain and Abel.

—In the centre of the picture there is an altar,

with a fire burning on it. Abel, dressed in green, is approaching it from one side with a lamb on his shoulders, and Cain, dressed in darkest blue, from the other, bearing in his arms a basket of flowers and fruit. The mosaic thus brings out the fact of Adam's sons having chosen at the very dawn of history distinct occupations, Cain, like his father, having become a tiller of the ground, whilst Abel was a keeper of sheep. It also shows us how at this early time these men had the idea of sacrifice and offering. Each, too, brought a gift appropriate to his calling, although not equally acceptable to God. This latter fact is indicated in the mosaic by there being above Abel a piece of blue star-spangled sky, from which projects a hand, which symbolism is lacking in the case of Cain. The hand is that of Christ. Let it be observed, it is not the hand of God, as is generally thought. As we have seen, God the Father is never represented, only Christ, through whom God manifests Himself in creation and providence. But after the fall there is no more tabernacling even of Christ with man. He is no longer seen in bodily form, walking and talking with him. He is no more beheld rejoicing "in the habitable part of his earth," and having His "delights with

the sons of men." Communication is still maintained between God and man, but, as the result of sin, a change has taken place in the mode and manner of it. Henceforth, instead of that blessed personal fellowship, there is a more distant intercourse, represented by the open heaven and the Divine hand. In the reading of our Old Testament we shall very frequently meet with this expressive symbolism. The text of this mosaic is:

*Christus Abel cernit,
Kayn et sua munera spernit.*

(Gen. iv. 3-5.)

(3) **The Wrath of Cain.** (*In lunette over entrance to Cappella Zen.*)—This is a double mosaic. In the first half, Cain, dressed as before in blue, is shown sitting, leaning forward, with his head on his hand. His attitude and expression reveal anger and displeasure at the acceptance of Abel's offering and the rejection of his. In the second, Christ has called to him out of heaven, and he has risen up, and stands under the blue sky and outstretched hand. The arrangement of the fingers of the hand here differs from that where Abel was communicated with. There blessing was symbolised, here only instruction. The inscription, mutilated by

restoration, is: *Iratusque est Cain vehementer. Dixitque Dominus; Quare iratus est, et cur concidit facies tua?* (Gen. iv. 5-7.)

(4) **The Murder of Abel.**—This, like the last, is a double mosaic. First, the two brothers, dressed as before, are seen leaving the door of their house to go into the fields. Cain carries a mattock for breaking up the ground, and Abel has a shepherd's staff. Then we are shown the first murder and the first death, so sudden and so premature. Cain stands over Abel, who is lying on the ground. He has felled him with his mattock, and has it raised above his head in the act of again striking. Abel has raised his arm, vainly endeavouring to protect his head from his brother's blows. The inscription is: *Egre diamur foras. Cumque essent in agro consurrexit Cain adversus fratrem suum, et interfecit eum* (Gen. iv. 8).

(5) **The Punishment of Cain.** (*In the lunette opposite the door of St. Clement.*)—This is the last of the series. Christ's voice and presence are again indicated by the usual piece of starry blue sky and the projecting hand. Before the Divine symbol Cain stands arraigned. His crime and punishment are indicated in the words: *Dixitque Dominus ad Cain. Quid*

fecisti? Ecce vox sanguinis fratris tui clamat ad me de terra. Dixitque Cain ad Dominum; major est iniquitas mea quam ut veniam merear (Gen. iv. 9-15).

The narrow arches above these three lunettes are all decorated with very lovely old Byzantine scroll-work, with leaves and flowers and fruits. As was the case in one of the archivolts of the great entrance portal to the church, the foliage is made to spring from vases and plaited basket-work at the bases of the arches.

CHAPTER III

NOAH AND THE DELUGE

FIRST, AND EASTWARD HALF OF SECOND, VAULTS

HE who said, "Let the waters under the heaven be gathered together unto one place and let the dry land appear," is now about to bring a flood of waters upon the earth to destroy all flesh. The record of this terrible judgment is inscribed in this first vault, in a series of nine mosaics. The series begins on the west half of the vault above the beautifully perforated marble screen that encloses the tomb of the Doge Vital Valier, who died in 1096.

(1) **The Building of the Ark.**—In this first mosaic Noah is standing in an attitude of adoration before the Divine hand which points towards him from the starry blue of heaven, for "the hand of the Lord shall be known towards his servants." He is being warned of the coming deluge, and receiving instructions in regard to



Photo by C. Naya

W. H. Ward & Co.

NOAH BUILDING AND ENTERING THE ARK

the building of the ark. Next we see Noah, obedient to the heavenly vision, carrying out the divine commands. A busy scene is set before us. Thick tree trunks lie about, workmen are sawing them up here, hewing them with axes there, or transporting them from place to place by means of ropes swung from their shoulders. Another set of men are engaged measuring and making calculations. Noah is present, giving orders to an overseer, who reappears in the mosaic, passing them on to the workmen. Planks, cut and dressed and ready for use, are piled up in the background. There is thus indicated an orderly sub-division of labour. The inscription runs: *Dixitque Dominus ad Noe: Fac tibi arcam de lignis levigatis: trecentorum cubitorum erit longitudo arcæ: quinquaginta cubitorum erit latitudo: triginta erit altitudo illius* (Gen. vi. 9-18).

(2) **Noah putting Birds into the Ark.**

—The ark is finished, and is here, not incorrectly we believe, represented as a large oblong structure framed, not to sail, but simply to float. Its window is placed high up under its projecting roof, and the door is “set in the side thereof” and well raised, so as to be beyond the reach of the water. Birds are the first creatures to be admitted, and it is noticeable that of these, the

peacock—the bird that is the Byzantine symbol of eternal life—is the first. Noah, stationed by the door of the ark, has a pair of them in his hands, whilst a crowd of birds of lovely plumage stand in pairs and in sevens before the ark, with their necks stretched towards it, as if eager to enter.

(3) **Noah bringing the Animals into the Ark.**—In this mosaic we see the admission of quadrupeds and creeping things. Noah is leading into the ark a handsome pair of tigers, and serpents, bears, leopards, oxen, sheep, deer, and rabbits—the clean in sevens, and the unclean in pairs—are awaiting their turn. They have been brought to Noah for this purpose, as they were brought to Adam to be named. The following is the inscription written over this and the preceding mosaic, to both of which it refers: *Tulit ergo Noe de animantibus et de volucris mundis et immundis, et ex omni quodmoventur super terram duo et duo, masculum et feminam; et ingressi sunt ad eum in arcam sicut praeceperat ei Dominus* (Gen. vii. 1-10).

(4) **Noah and his Family entering the Ark.**—This mosaic shows Noah and his wife, his three sons, Shem, Ham, and Japheth, and their wives, standing before the ark. All the

animals to be saved, excepting a few birds, have entered it. These Noah is admitting preparatory to the entrance of his family and himself; when, as we emphatically read, "the Lord shut him in"—thus shutting all else out. It is the last day of probation and the first of judgment. *In articulo diei ingressi sunt Noe, Sem, Cam, et Japhet filii ejus, et uxores filiorum ejus cum eo in arcam* (Gen. vii. 13-16).

(5) **The Flood with the Ark on the Waters.**—"The fountains of the great deep" have been "broken up," and the "windows of heaven have been opened." The rain, indicated by alternating white, blue, and dark lines, pours down in torrents. All land is engulfed, all life has perished. The dead bodies of men, women, and animals fill the rising waters. In the distance the ark is seen, floating on the watery waste, its translucent window of mother-of-pearl gleaming through the rain. Above is the inscription: *Factumque est diluvium quadraginta diebus super terram, et quindecim cubitis altior fuit aqua super omnes montes, cumque consumpta esset omnis caro super terram* (Gen. vii. 17-24).

(6) **The Sending forth of the Raven and the Dove.**—But now after one hundred and fifty days the windows of heaven were

stopped, and Noah "sent forth a raven . . . to see if the waters were abated from off the face of the ground." The raven, finding footing and food, as here shown, amongst the floating bodies, "went forth to and fro, until the waters were dried up from off the earth," and hence did not return with a message. Noah is, therefore, represented sending forth a dove on the same errand. Holding it in his hands, he leans with it out of the door of the ark, letting it go over the waters. The dove, we know, "found no rest for the sole of her foot, and she returned unto him into the ark." The text is : *Emisit Noe columbam* (Gen. viii. 6-9).

(7) **The Sending forth of the Dove a second Time.**—After a week the dove was again sent forth from the ark, and it is seen in this mosaic, returning to Noah with a small twig of olive, the symbol of peace, in its mouth. The inscription is : *At illa venit ad eum portans ramum olivæ in ore, et intellexit Noe quod cessasset aquæ diluvii* (Gen. viii. 10-11).

(8) **The Going forth from the Ark, and the Sign of the Rainbow.**—This mosaic represents a scene of liberty, joy and thanksgiving. The waters have been dried up from off the earth, the depth has again been laid up "in storehouses" with "bars and doors," and

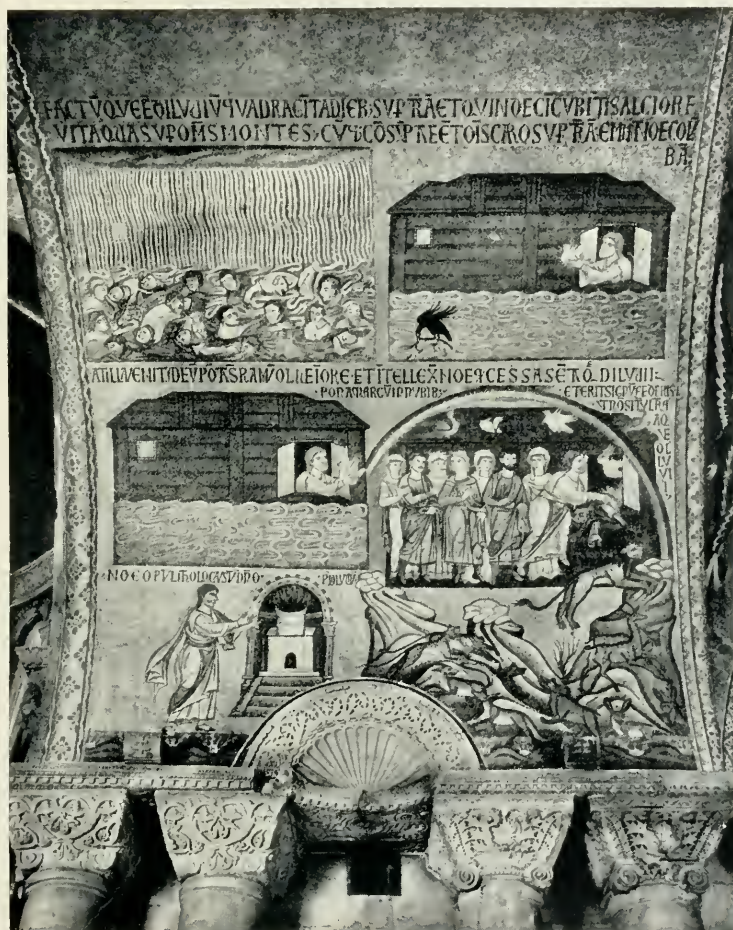


Photo by C. Naya

W. H. Ward & Co.

THE DELUGE

Noah and his family, in obedience to the divine command, have gone forth from the ark, and are giving the animals their liberty. A great tiger is leaping with delight on the rocks, whilst its mate, which Noah is helping out of the scene, seems eager to join it. Deer, rabbits, sheep, and other animals are portrayed enjoying the fresh grass of the meadow, and doves and other birds are flying about, or are perched on the roof of the ark. Then, completely encircling the scene, in a great sweep of brilliant colour, is a magnificent rainbow, the apex of which cuts across a piece of clear blue sky. It is the token of the covenant that God made with Noah and every living creature, that "the waters shall no more become a flood to destroy all flesh." "And I will look upon it that I may remember the everlasting covenant." *Ponam arcum in nubibus, et erit in signum fœderis ut non sint ultra aquæ diluvii* (Gen. viii. 15-19 and ix. 8-17).

(9) **Noah Sacrificing unto the Lord.**—

The first recorded act of Noah on quitting the ark was an act of worship, that took the form of sacrifice. And so this mosaic shows an altar built, and a fire burning on it, and Noah approaching it with a dove in his hand, which he is about to offer in sacrifice. As Noah "took

of every clean beast, and of every clean fowl and offered burnt offerings on the altar unto the Lord," the words of the text are : *Noe obtulit holocaustum Domino post diluvium* (Gen. viii. 20).

The closing scenes of this chapter are on the eastward half of the second vault, and in going to it we cross that part of the Atrium which lies between the outer and inner main doors of the church, whence through an opening in the roof, called the *pozzo*, or well, one can look up into the west vault of the church. Here as we pass we may notice in the pavement the diamond of green, red and white marbles, set in the centre of the three large slabs of Verona brocatel to mark the spot where the Emperor Frederick Barbarossa and Pope Alexander III. were reconciled in 1177. The mosaics around the inner door I shall describe in the New Testament part of our Bible to which they properly belong.

(10) **Noah in his Vineyard.** — The deluge over, we read, "Noah began to be a husbandman, and he planted a vineyard," probably in this work returning to his former occupation. In this mosaic he is standing under a fruitful vine pressing grapes into a cup. (Gen. ix. 20.)

(11) **The Drunkenness of Noah.**—Noah not taking heed to himself in his time of leisure and prosperity, more perilous than his season of labour and responsibility, becomes “overcharged with surfeiting and drunkenness,” “filled,” as Habakkuk says, “with shame for glory.” That is the state in which he is here depicted. (Gen. ix. 21.)

(12) **Ham’s unnatural Behaviour.**—The unnatural conduct of Noah’s second son, Ham, is the subject of this mosaic. The following undivided inscription has reference to these three last mosaics, *Noe post exitum arcæ de deluvio plantavit vineam, bibensque vinum inebriatus est, et nudatus jacebat in tabernaculo suo, quod cum vidisset Cham, pater Chanaam, verenda patris sui esse nudata, nuntiavit duobus suis fratribus foris* (Gen. ix. 21–22).

(13) **Shem and Japheth’s dutiful Behaviour.**—This mosaic exhibits the conduct of Noah’s other sons in contrast to Ham’s, and is an illustration of that love that covers from our own eyes a multitude of our neighbour’s sins. *Et vero Sem et Japheth palium imposuerunt humeris suis et incedentes retrorsum operuerunt verenda patris sui, faciesque eorum aversæ erant et patris virilia non viderunt* (Gen. ix. 23).

(14) **Noah judging his Son.**—Here the Patriarch is sitting in judgment on Ham. He condemns him, through Canaan his son, to outward material bondage, the expression of an inward moral degradation; and he blesses Shem and Japheth. *Evigilans autem Noe ex vino, cum didicisset quæ fecerat ei filiis suis minor, ait: maledictus Chanaan servus servorum erit fratribus suis* (Gen. ix. 24-27).

(15) **The Burial of Noah.**—Noah, we read, having lived after the flood three hundred and fifty years died at the age of nine hundred and fifty. This mosaic shows his burial. His body, wound up like that of a mummy, is being placed by his sons in a cave. As suggestive of the increase of population that had already taken place there are present two groups of mourners, one of men and another of women. The inscription attached to this, the last of this series, is: *Dies autem Noe nongentorum quinquaginta annorum, et mortuus est* (Gen. ix. 28-29).

CHAPTER IV

THE TOWER OF BABEL AND THE DISPERSION

SECOND VAULT (*SECOND HALF WESTWARD*)

SEVERAL centuries have passed away since the Flood; the descendants of its eight survivors have increased to a vast multitude, and have travelled away eastward from Armenia, and settled in the wide plain of Shinar, or Babylonia. They have reached a fertile country, well watered by the Tigris and the Euphrates, but we may suppose they missed those old familiar landmarks, the hills and mountains around Ararat, and feared to be dispersed and lost in the flat far stretching plain. Therefore they said, "Go to, let us build us a city and a tower, whose top may reach unto heaven, and let us make us a name, lest we be scattered abroad upon the face of the whole earth." The tower is designed to be a centre of union,

strength, and honour, but it turns out to be one of dispersion, dishonour and shame. This enterprise of world-wide interest, and evil consequence, is related in the two mosaics which compose this chapter. They are on the westward half of this second vault, above the tomb of the Dogaressa Felicia Michiel, the wife of the Doge Vital Michiel I., who died in 1101. The marble screen of this tomb resembles that on the other side of the entrance but it is composed of older sculptures.

(1) **The Building of the Tower.**—First we see the massive tower in course of erection. As neither stone nor lime could be found in the plain, we read they “had bricks for stone and slime (bitumen) had they for mortar.” The tower has been raised high above the houses of the city that cluster around and against it. Scaffolding, in the form of an inclined plane, runs zig-zag from its base to near its summit, where it ends in a platform. Some workmen are on the platform, others are mounting the scaffold, and a number are at the base of the tower. One man on the scaffolding is carrying up a load of brick in a basin-shaped vessel, and two men below are filling similar vessels with bricks and mortar. Several workmen are communicating with the

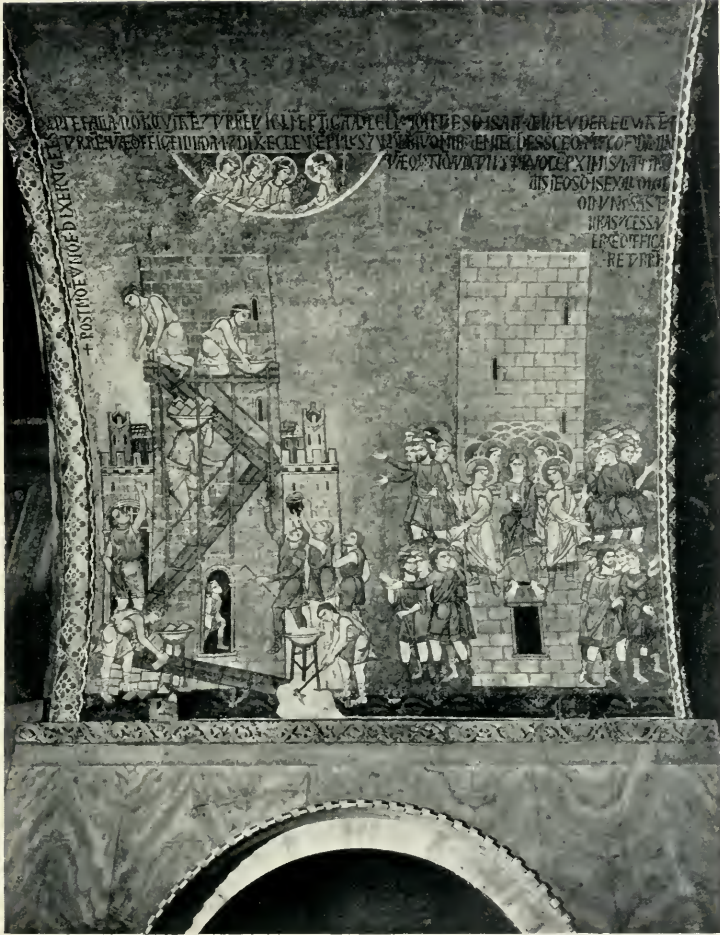


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THE TOWER OF BABEL
and
THE DISPERSION

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builders above, and one holds aloft a bucket of water. All the men have their coats off, and their arms bare, excepting one, who is evidently an overseer. The tower has narrow windows, and a doorway at the base, in which a man is standing. The great Campanile of St. Mark's, though not finished when these mosaics were put up, was advancing towards completion, for it was begun in 888, and so it was taken as the model for this tower, thus imparting, as before, a piece of local colouring to the picture. But now, if we look upward from the tower to the blue heaven, far above, which these proud builders sought to reach, we see a figure of Christ with three angels. He holds in His hand a cross-sceptre, and is pointing down to the tower and its builders. "God humbleth himself to behold the things that are in the earth, for he knoweth vain man, he seeth wickedness also, will he not consider?"

(2) **The Dispersion.**—In this mosaic we again see the tower, but under very different conditions. The work has been stopped. The scaffolding has been removed. The undertaking has been abandoned. The workmen had begun to build, but were not able to finish. They are divided up into four groups, which are going off in four different directions. It

would have been natural to have made only three groups, to correspond with the three sons of Noah, and with the three great families of languages, Aryan, Semitic, and Turanian ; but four being the number symbolical of perfection, brings out more emphatically the thorough nature both of the confusion of tongues, and of the dispersion consequent upon it. To teach the same truths the leaders of these four companies are looking towards each other, and pointing in different directions, as if each were urging the other to come his way. The explanation both of the confusion of tongues and of the dispersion, is indicated by the presence of Christ, with a host of angels, standing above the door of the unfinished tower, as if forbidding all further approach. Further, Christ's hand is raised in the attitude of command, and the hands of two angels near Him are spread out, one hand over each group, thus preventing any coalition, and also controlling the direction each shall take. Thus these men go forth to people new regions of the earth, carrying different gifts, which determine for them different pursuits and callings. The inscription belonging to these two mosaics is: *Post mortem vero Noe discerunt gentes, venite, faciamus nobis civitatem et turrim cujus culmen*

pertingat ad cælum. Quod intuens Dominus, ait; venite vedere civitatem et turrem quam ædificant filii Adam, et dixit, ecce unus est populus et unum labium omnibus, venite et descendamus et confundamus linguam eorum ut non audiat unusquisque vocem proximi sui. Atque ita divisit eos Dominus ex illo loco in universas terras, et cesserunt ædificare turrem (Gen. xi. 1-9).

CHAPTER V

THE HISTORY OF ABRAHAM

SECOND CUPOLA AND LUNETTES

ONE broad zone of rich mosaic girdles the second cupola, and this, together with what is portrayed on the lunettes beneath it, form the chapter we have now to read. Its subject is the history of Abraham. In turning to it, we turn to a new distinctive chapter in the religious life of the world, brought about by Abraham's obedience to the call to break with the idolatrous polytheistic worship of his fathers, to worship the one God, to lead a life of faith, and thus to become the father of that nation which was destined to be the custodian of God's truth, from which the Messiah was to spring, in whom all the families of the earth were to be blessed. In a series of nineteen mosaics all the chief facts in the life of the patriarch are set before us.

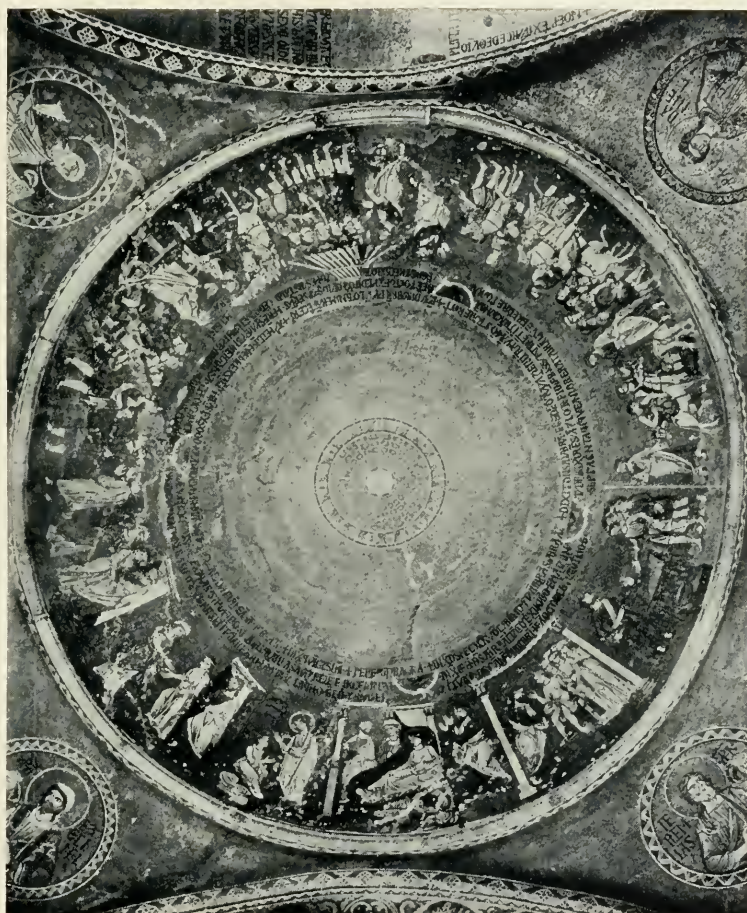


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* HISTORY OF ABRAHAM
(Atrium, Second Cupola)

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(1) **The Call of Abraham.**—Gorgeously clad in white and gold, Abraham is represented standing alone before the Divine hand, that points towards him out of the starry blue sky. Although seventy-five years of age, he is pictured in the prime of life, which, considering the age to which men attained at that period of human history, would be the case. His attitude bespeaks reverence, earnestness, and devotion. He realises that he is in the presence of “the God of Glory,” and he is listening to the voice that commands him to separate himself from his country and kindred and his father’s house, and that promises to bless him, and to make of him a great nation.

(2) **Preparing for the Journey.**—Unquestioningly and unhesitatingly Abraham obeys the call ; and as he no more thinks to return to Mesopotamia than his descendants long afterwards thought to return to Egypt, he takes all his substance, leaving “not a hoof behind.” Servants are busily engaged tying up bundles, and slinging them across the backs of donkeys. One man in making his bundle fast very characteristically holds the rope in his teeth. Abraham superintends the arrangements.

(3) **Abraham’s Departure.**—Abraham, his wife Sarah, and his nephew Lot, mounted

on white horses, are about to set out. Their forerunners, with their rods in their hands, stand ready to run, "to prepare the way before" them, whilst a servant has his hand on Sarah's stirrup. A retinue of servants is seen behind ready to follow. Above these mosaics are the words: *Dixitque Dominus ad Abram: Egredere de terra tua, et veni in terram quam monstravero tibi. Tulitque uxorem suam et Loth filium fratris sui ut irent in terram Chanaam. Septuaginta quoque annorum erat Abram cum egrederetur de Aran* (Gen. xii. 1-5).

(4) **God appearing to Abraham a second Time.**—The journey has been made, Abraham has gone boldly into the very centre of Palestine, amongst the warlike Canaanites. He has encamped under the oaks of Moreh at Sichem, between Ebal and Gerizim—places afterwards so famous in the history of his descendants. And God has rewarded his obedience by appearing unto him a second time, and assuring him that though he was a childless stranger in the land, yet he would give it to his seed. Abraham is seen on his knees before the Divine hand in the blue sky. His hands are clasped in the attitude of prayer, and of receiving blessing. It is noticeable that the

mosaic workers represent him receiving this vision, not in the busy camp under the oaks, but alone in the solitudes of the wild mountains.

(5) **Abraham's Rescue of Lot.**—The incidents of the Patriarch's sojourn in Egypt, his separation from Lot, consequent upon the quarrel of their herdsmen, the vision of God with which he was then, for the third time, favoured, are all omitted, and this mosaic shows us Abraham, at the head of an armed force, about to pursue Chedorlaomer and the confederate kings, for the rescue of Lot, who had been taken captive by them in Sodom. We know that whilst three hundred and eighteen spearmen, some of whom are here represented, were Abraham's "trained servants, born in his own house," still he formed for this enterprise an alliance with three brothers, probably petty princes, Eshcol, Aner, and Mamre, in whose oak grove he was now encamped. This compact is indicated by Abraham's striking hands with one of the princes. To the right of Abraham, clad in red, is the escaped captive who brought him the news of the disaster that had befallen Lot. In the distance is seen Abraham's encampment. Quite recently Professor Sayce found in the cuneiform tablets of

Tel-el-Amarna confirmation of the historical accuracy of this invasion of Sodom and Gomorrah by these Babylonian kings. The inscription accompanying this mosaic is: *Cum audisset Abram captum Loth, numeravit trecentos decem et octo expeditos vernaculos, et persecutus est eos, et reduxit Loth, et omnem substantiam* (Gen. xiv. 1-16).

(6) **Abraham's Meeting with Melchizedek.**—Melchizedek is represented as a priest, dressed in white, standing before a table which is covered with a richly embroidered cloth. He bears in his right hand a wine-cup, and in his left loaves of bread. Abraham, returning from the "slaughter of the kings" at the head of his victorious band, with a train of rescued captives, meeting Melchizedek in the way, has dismounted, and stands before him. The "priest of the most High God" presents to him the bread and the wine, and blesses him. The whole scene is suggestive of the Lord's Supper, and that this was intended we learn from the commentary with which Abraham's life is summed up, and which by-and-bye we shall read. As we saw that the historical accuracy of this expedition is confirmed by the testimony of the Tel-el-Amarna cuneiform tablets, so do they also confirm the details of this mysterious

meeting with the priest-king, which many were inclined to pronounce mythical. Over the heads of Abraham and Melchizedek are inscribed their names, with these words: *At vero Melchisedech Rex Salem, proferens panem et vinum, erat enim sacerdos Dei altissimi, benedixit ei* (Gen. xiv. 18-20).

(7) **His Meeting with the King of Sodom.**—The king of Sodom, clothed in royal blue with a crown of pearls on his head, meets Abraham, and, according to eastern custom, asks to receive back his subjects, but generously bids Abraham retain the spoils of war. Abraham nobly refuses to enrich himself by keeping anything, and declares that he had taken an oath to that effect, whilst at the same time he desires that his three allies, Mamre, Eshcol, and Aner should receive their portions. The mosaic shows some of the spoils of war lying on a table, and the wish of Abraham being complied with in the case of the three princes. The inscription is: *Dixitque rex Sodomorum ad Abram: Da mihi animas et cætera tolle tibi. Qui respondit ei: Levo manum meam ad Dominum Deum excelsum possessorem cæli et terræ* (Gen. xiv. 17, 21-24).

(8) **God again appearing to Abraham.**—Once more God, in the person of Christ,

symbolised by the Divine hand, appears to Abraham, amplifying and ratifying by covenant the double promise already made, that he should have a son, and that his posterity should receive the land of Canaan as their inheritance. On the occasion of this vision we read that God brought Abraham forth abroad and said, "Look now towards heaven and tell the stars if thou be able to number them ; and he said, so shall thy seed be." To suggest this similitude the mosaic workers have made the blue sky here larger than usual, and, instead of setting in it a few stars, have crowded it with many, and of various magnitudes. (Gen. xv.)

(9) **Abraham receiving Hagar from Sarah.**—The next event in Abraham's life is Sarah's expedient to help forward the fulfilment of the divine promise, doubtless urged to it by the fact that her husband was eighty-six, and she seventy-six years of age. Abraham stands by the door of his chamber receiving Hagar from the hands of Sarah. The dark eyes and hair, and general appearance of the maid, reveal her Egyptian origin. *Ingredire ad ancillam meam si forte saltem ex illa suscipiam filios* (Gen. xvi. 1-3).

(10) **Abraham delivering Hagar to Sarah.**—Again we see Abraham at the door of his chamber, with Sarah and Hagar. After

Hagar became Abraham's wife, and was about to become a mother, Sarah was "despised in her eyes," and of this she is complaining to Abraham. Abraham is placing Hagar in her hands. (Gen. xvi. 4-6.)

(11) **The Angel of the Lord appearing to Hagar.**—Hagar, harshly treated by Sarah, and deprived of Abraham's protection, has fled from her mistress, probably intending to return to Egypt. She has reached the wilderness on the way to Shur, and is here seen sitting under the shadow of a rock which projects over her, whilst at her feet a fountain of water bubbles up, as indicated by serpentine lines of white and blue. Here, as she is seeking rest, shade, and refreshment, in her long journey, the angel of the Lord appears to her, bidding her return to her mistress, and promising her a son who would become the founder of a great people. *Dixitque angelus Domini ad Agar ancillam Sarai: Revertere ad dominam tuam* (Gen. xvi. 6-14).

(12) **The Birth of Ishmael.**—Obedient to the heavenly vision, Hagar has returned to her mistress, and the promise made her of a son has been fulfilled; Ishmael is born. As suggesting that she has also submitted herself to her mistress, Sarah and Abraham are both present

at the birth, and Abraham, carrying out the angel's direction to Hagar, is naming the child Ishmael (God is hearing). Thus was born that man whose Arabian descendants bear his free, independent character, and lead his wild, roving life to this day. *Peperitque Agar Abræ filium, qui vocavit nomen ejus Ismael* (Gen. xvi. 15-16).

(13) **God again appearing to Abraham.**—Thirteen years had passed away after the birth of Ishmael, and Abraham was ninety and nine years old when the vision of God here depicted took place. The Patriarch stands, with bent knees, and with hands raised in the attitude of receiving blessing, before the Divine symbol in the sky. As indicating the renewal of the promise regarding his posterity, the sky above, as on the occasion of the former vision, is crowded with stars. At this time Abram's name was changed to Abraham, and he received the rite of circumcision as a token of God's covenant with him. These two things are noted in the inscription: *Dixit Dominus: Ne ultra vocabitur nomen tuum Abram sed Abraham. Dixit iterum Dominus ad Abraham: Circumcidite ex vobis omne masculinum et circumcidetis carnem preputii vestri. Infans octo dierum circumcidetur in vobis* (Gen. xvii. 1-22).

(14) **Abraham circumcising Ishmael.**—Here we see Abraham obeying the divine command regarding the seal of the covenant just given him, and circumcising his son Ishmael, now thirteen years old. (Gen. xvii. 23.)

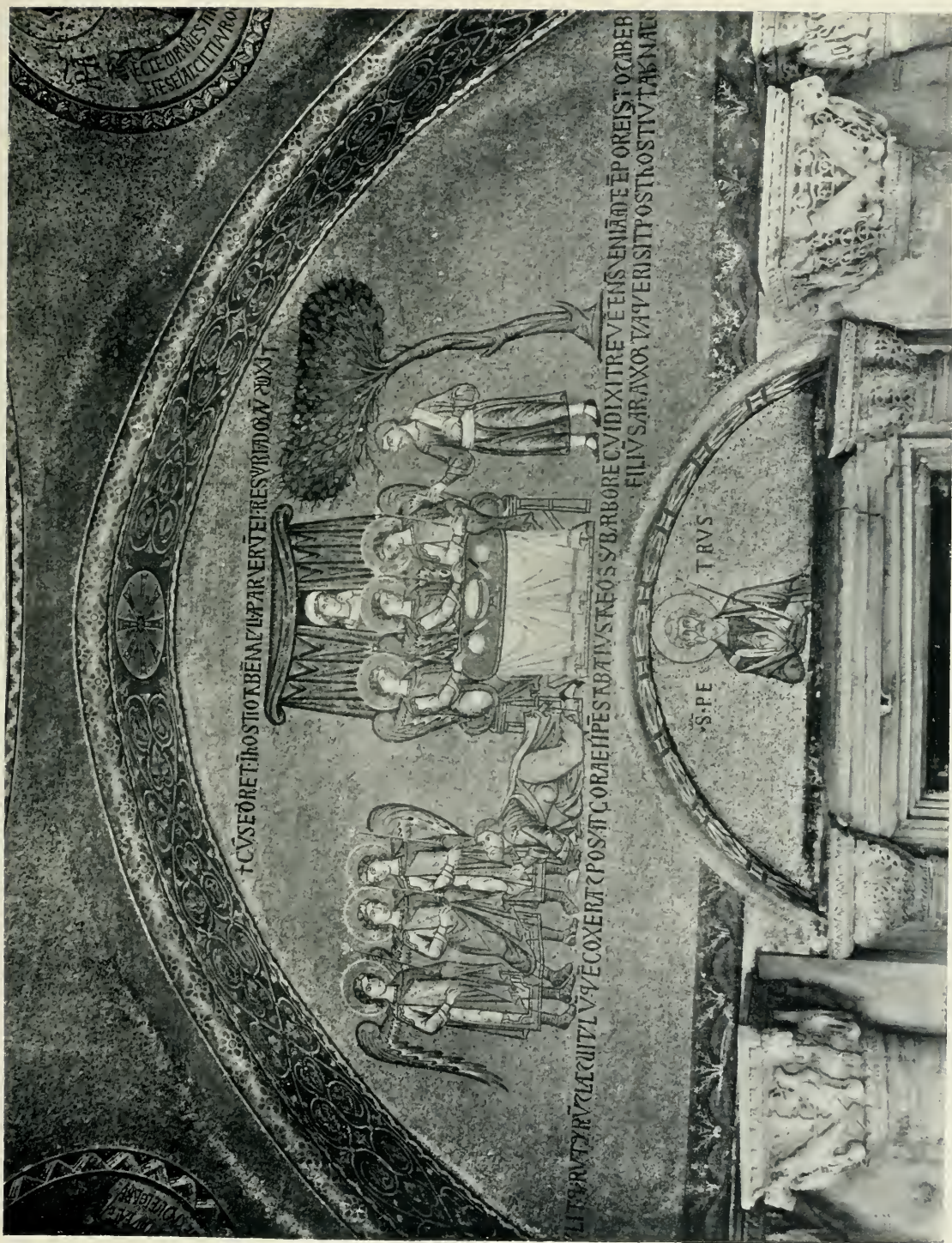
(15) **Abraham circumcising his Household.**—This mosaic is the last of the series in the cupola. Abraham, having circumcised his son, next proceeds, as here shown, to circumcise himself, and all the men of his household. All this was done, we are told, on the self-same day that God gave him this covenant token. (Gen. xvii. 23-27.)

(16) **Abraham receiving the three Angels.** (*This, and the following mosaic, are in the lunette over the inner door, which has a medallion of St. Peter.*)—As the Patriarch sat in his tent door, in the heat of the day, under the shade of the oaks of Mamre, he saw three strangers approaching, whom he rose to meet, and to offer them true Eastern hospitality. He is here represented prostrating himself before them, inviting them to rest, and to have water for their feet, and food to eat. (Gen. xviii. 1-5.)

(17) **Abraham entertaining the Three Angels.**—The three strangers are seen sitting at table under the shade of a large, spreading

oak. Abraham, having provided bread, butter, milk, and meat for their entertainment, is seen standing waiting upon, and conversing with, them—in all this showing the customary courtesy and generosity of an oriental chief. Behind the men is Sarah's tent, and she is seen peering through the curtains of its door. Her hand is raised to her cheek, suggestive of the incredulous smile that came to her as she heard it said that the next year she should bear a son to Abraham. The inscription over this and the preceding mosaic is: *Cum sederet in ostio tabernacoli sui, apparuerunt ei tres viri, et adoravit et dixit. Tulitque butyrum et lac et vitulum quem coxerat, et posuit coram eis, et ipse stabat juxta eos sub arbore. Cui dixit. Revertens veniam ad te tempore isto, et habebit filium Sara uxor tua; quæ risit post ostium tabernaculi* (Gen. xviii. 6-15).

(18) **The Birth of Isaac.** (*This, and the following mosaic, which closes the life of Abraham, are in the lunette above the door-window which looks into the Piazza.*)—At the set time of which God had spoken, "the promise was fulfilled," and Sarah bare Abraham a son, who, with reference to the mother's incredulity, was called Isaac (laughter). In the mosaic Sarah is on a couch, being waited upon



by a maid, whilst another is washing the child. The inscription is: *Visitavit autem Dominus Saram, sicut promiserat, et implevit quæ locutus est. Concepitque et peperit ei filium in senectute sua, tempore quo prædixerat ei Deus. Vocavitque Abraham nomen filii sui Ysaac* (Gen. xxi. 1-3).

(19) **The Circumcision of Isaac.**—As children were to be circumcised when eight days old, Abraham is here represented circumcising Isaac at that age. *Et circumcidit eum octavo die, sicut preceperat ei Deus. Cum centum esset annorum* (Gen. xxi. 4, 5). The arches over this, and the lunette just spoken of, bear, like those we noticed under the creation cupola, beautiful Byzantine scroll-work decorated with fruits and flowers.

At this point we take leave of ~~the~~ life of Abraham. In one sense it is not complete, for he lived yet another seventy-five years, yet in another and deeper sense it is, for with the birth of Isaac it ends, so far as the divine purpose in separating him from his country and kindred is concerned. The carrying forward of that purpose is now bound up with the life of Isaac, and of his descendants. But in closing the Patriarch's life the mosaic-workers have very pithily and piously written up the gist of its meaning round the window between the two

last mosaics—Nos. 18 and 19—in these words :
*Signat Abram Christum, qui gentis spreitor
 hebrææ, transit ad gentes, et sibi junxit eas.*

Before turning to a new chapter, we may notice the figures of four prophets, each with a scroll in his hand, on the four spandrels of the cupola. They are : Isaiah (ch. i. 2), *Filios enutrivit et exaltavit, ipsi vero spreverunt me*; Jeremiah (ch. i. 2), *Annunciate in gentibus, et auditum facite, levate signum, prædicate et nolite celare*; Ezekiel (ch. iii. 26), *Linguam tuam adhærere faciam palato tuo, . . . quia domus exasperans est*; and lastly, Daniel (ch. x. 5), *Ecce vir cinctus lineis et renes ejus accincti auro obrizo.*

The ancient mosaics on the narrow vault that separates this cupola from the next, may be regarded as marginal decoration to the pages of our book. On the top of the arch is a figure of Justice, with a pair of scales in her right hand, and a box of weights in her left; and on each side is one of those Syrian "pillar saints," or "Stylites," of the early Christian centuries. One is St. Alipius, and the other the more famous Simon the Stylite, who lived near Antioch for nearly forty years on the top of a pillar, sixty feet high and but a yard square on the top.

CHAPTER VI

THE HISTORY OF JOSEPH

THIRD CUPOLA

WHAT is true of many manuscripts is especially true of St. Mark's; the material is precious and the space limited, and therefore contractions and even omissions of the text have to be made. It is not surprising, then, that our history makes a leap from Abraham to Joseph, simply linking the two together by mentioning Isaac in connection with the former, and Jacob with the latter.

(1) **Joseph's Dreams.**—The history opens by showing us Joseph, then a lad of seventeen, lying on his couch, his head resting on his hand. Wrapped about him is his coat of many colours, which marks him out as Jacob's favourite son, the child of his old age, and of his well-beloved Rachel. His coat is not represented,

as it often is, as a piece of bright-coloured patchwork, but as a tunic of blending, changing, gold and red, over a robe of blue. Joseph is asleep, and dreams, and what he sees is here portrayed. First, there are twelve sheaves of golden grain. One—that nearest the sleeper to show that it is his—is erect, whilst the other eleven lie prostrate on the ground before it. Second, there is above Joseph's head a crescent of blue sky in which are set the sun, the moon, and eleven stars. The inscription is : *Hic videt Joseph somnium manipulorum et solis, et lunæ, et undecim stellarum* (Gen. xxxvii. 1-12).

(2) **Joseph telling his first Dream to his Brethren.**—The scene of the dream-telling is the open field, where the sons of Jacob are feeding their sheep. The youthful Joseph stands before his eleven brethren, and, with his hand raised, simply and frankly tells them his dream of the sheaves. The brothers stand in a group, so that only three are entirely visible, whilst behind them appear the tops of the heads of the other eight. The appearance of these three is not prepossessing. If Joseph has not understood fully his own dream, they have. One extends his hand as if telling Joseph to cease such boasting, another has raised his to



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SIDE ATRIUM

his cheek in mocking laughter, whilst the angry look of the third seems to say, "Wilt thou indeed reign over us?" Their attitudes and expressions well bring out the envy with which they regarded their young brother. *Hic Joseph narrat fratribus suis somnium* (Gen. xxxvii. 5-8).

(3) **Joseph telling his second Dream to his Father and Brethren.**—On this occasion the aged Patriarch as well as Joseph's brethren are present. Jacob sits in a chair staid and dignified, whilst his sons stand behind him, only three of them being fully visible. He has listened to the dream, how sun, moon, and stars made obeisance to Joseph, and, catching at once its meaning, has raised his hand as if rebuking the speaker. All alike seem to realise the dreams to be supernatural communications, foretelling Joseph's pre-eminence and authority over them. Through this channel we know God often manifested His will to His children, "In a dream, in a vision of the night, when deep sleep falleth upon men . . . then he openeth the ears of men, and sealeth their instruction." Whilst Jacob and his sons alike feel displeased with Joseph, their countenances have very different expressions. The father's shows thought and wonder—"he observed the

saying," the brothers reveal the ill-will they feel in their hearts. The inscription is, *Hic pater ejus increpavit eum de narratione somnii* (Gen. xxxvii. 9-11).

(4) **Joseph at Shechem seeking his Brethren.**—Notwithstanding the hatred and envy borne towards Joseph by his brethren, neither he nor his father suspected them of harbouring any intention of doing him harm and so Jacob sent him from his home in Mamre in Hebron to the plain of Shechem, a distance of forty miles, to see "whether it be well with his brethren and well with the flocks." The mosaic represents Joseph dressed as a youthful traveller, and wearing his coat of many colours, with a crook across his shoulder and a basket hanging at the end of it, talking to a shepherd. He has reached Shechem but cannot find his brethren. This shepherd informs him of their having gone to the grassy plain of Dothan (which means the two wells) some fourteen miles further north. *Hic Joseph missus erravit in agro et vidit virum unum et interrogavit eum de fratribus suis* (Gen. xxxvii. 12-17).

(5) **Joseph finding his Brethren at Dothan.**—Joseph has reached Dothan and is nearing his brethren. The mosaic represents

ten of them standing in a field with their flocks. They have descried their brother in the distance, and pointing towards him, are evidently conspiring to slay him. *Ecce somniator venit: occidamus eum* (Gen. xxxvii. 18-20).

(6) **Joseph cast into a Pit.**—Reuben, the firstborn, was not present when the resolution to kill Joseph was taken, and so when he “heard it” he said, “Shed no blood, but cast him into this pit that is in the wilderness,” his intention being to “rid him out of their hands to deliver him to his father again.” Reuben’s counsel is followed, and here we see the brethren stripping Joseph of his coat of many colours, the badge of his father’s special love, and lowering him into a pit, or dry well. The mosaic-workers have here, as in the case of the Tower of Babel, introduced a piece of local colouring. They have put a Venetian well-head to the pit, thus making it like one of their own wells. The site of Dothan has been fixed in recent times, and the two wells which gave the place its name, have been identified. *Hic Joseph mittitur in cisternum* (Gen. xxxvii. 21-24).

(7) **Joseph’s Brethren at Table see Ishmaelites coming.**—With astonishment we see that the next act of the brethren in this

tragedy is quietly "to sit down to eat bread." The mosaic represents them reclining around a large table on which are bread and pottage. As the great highway from North Gilead to Egypt passed by Dothan, companies of Ishmaelites and Midianites, who were traders as well as shepherds, were frequently travelling by it, bearing thither balm, myrrh, and other spices of that region and of Lebanon, as these drugs were in great demand for the embalming of the dead, and for the worship of the temples. One such company mounted on dromedaries is seen in the mosaic approaching from behind a hill, the riders sitting very erect, each with his long driving-stick. The words belonging to this mosaic are: *Comedentibus fratribus, viderunt mercatores venire* (Gen. xxxvii. 25).

(8) **Joseph drawn out of the Pit.**—The approach of the Ishmaelites has suggested to Judah, the third eldest son, the idea of selling Joseph to them as a slave rather than to kill him. "His brethren," we read, "were content," and so here we see Judah and two others drawing Joseph out of the pit. *Hic extraxerunt eum de cisterna* (Gen. xxxvii. 26–28).

(9) **Joseph being sold by his Brethren.**—Here there is set before our eyes an Eastern slave-market on a small scale. Three of Joseph's



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JOSEPH AND HIS BRETHREN
(Atrium, Third Cupola)

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brethren are selling him to two Midianitish or Ishmaelitish merchants. The Arabs are tall and swarthy, and their calm, erect, and dignified appearance contrasts with the eager, excited, anxious look of the brethren. The former are engaged in an every-day transaction, the latter are committing a cruel, unnatural crime. As their desire was not to make gain of Joseph, but simply to get rid of him, the Ishmaelites were able to receive him at the nominal price of twenty pieces of silver, calculated to be about three pounds sterling. The text is, *Hic vendiderunt Joseph Hismaelitis xx argenteis* (Gen. xxxvii. 28).

(10) **Joseph on the Way to Egypt.**—The Midianites have started for Egypt with their purchase. Joseph's brethren stripped him of his coat of many colours before putting him in the pit, for they wanted it in order to stain it with blood to make their father believe that a wild beast had killed him, so the Midianites have clothed Joseph in a long red tunic, and they are represented as treating him kindly, for they have set him on the back of a dromedary. What with the fatigue of the long journey from Mamre to Dothan, the cruel treatment he had received, and his "anguish of soul" in being so dealt with, he was probably unable to walk.

Besides it was in the interest of these merchants to comfort and strengthen him before presenting him for sale in an Egyptian slave-market. The caravan is seen disappearing behind a hill. The mosaic-workers have written up: *Hic ducitur Joseph in Ægyptum a mercatoribus* (Gen. xxxvii. 28).

(11) **The Grief of Reuben.**—After Reuben had seen his counsel taken as to putting Joseph into the pit instead of killing him, he appears again to have left his brethren, and so to have known nothing of their having sold him to the Ishmaelites. He is represented as first down in the pit and next, finding it empty, and realising his responsibility as the eldest of the family, crying out in grief and despair, “The child is not, and I, whither shall I go?” *Hic Ruben non invenit Joseph in cisterna* (Gen. xxxvii. 29–30).

(12) **The Grief of Jacob.**—The last mosaic of this cupola, which closes this first portion of the life of Joseph, shows the grief of Jacob his father at his loss. The sons are holding up before the aged Patriarch Joseph’s coat of many colours, stained with the blood of a kid of the goats. Their father at once falls into the trap they have laid for him, and exclaims, “An evil beast hath devoured him, Joseph is without

doubt rent in pieces." He is represented here throwing up his arms in grief, and weeping, refusing to be comforted. *Hic est denunciatio mortis Joseph, et Jacob pater ejus plorat* (Gen. xxxvii. 31-35).

In the spandrels of this cupola are the half-figures of four prophets, each bearing a scroll with an appropriate motto : Eli, with the words spoken to him by Samuel, "He that honoureth me I will honour, and they that despise me I will despise" (1 Sam. ii. 30) ; Samuel, with his words to King Saul, "To obey is better than sacrifice ; the Lord has delight in goodness, and not in sacrifice" (1 Sam. xv. 22) ; Nathan, with the words he spoke to David after the death of Uriah the Hittite, "Thus saith the Lord, the sword shall never depart from thine house. Behold I will raise up evil against thee out of thine own house" (2 Sam. xii. 10-11) ; and Habakkuk, with the words, "Thou hast ordained them for judgment, and established them for correction," ch. i. 12, which words were through ignorance substituted, when the mosaic was restored, for those of the fifth verse of the same chapter, "Behold ye among the heathen, and regard and wonder, and be astonished, for I will work a work in your days which ye will not believe, though it be told you."

In the lunette over the door of St. Alipius, leading out of the atrium into the *Piazza*, are two mosaics, the one of two peacocks drinking out of a fountain, and the other of two herons pecking at the fruit of the Tree of Life, symbolically representative of eternal life through regeneration. The arch above this lunette, like all the others of the same kind, is beautifully decorated. In the apse above the tomb of the Doge, Bartolomeo Gradenigo (1342), is a modern mosaic of the Judgment of Solomon, which is bad alike in conception and execution. It is by Vincenzo Bianchini (1538) from cartoons by Sansovino, or Salviati. On the apex of the narrow vault between this cupola and the next is a fine old mosaic of Charity, clothed as a sovereign, holding in her right hand a palm branch, and in her left a lily. Below this figure are two large ones of St. Phocas and St. Christopher. The former is usually spoken of as the martyr gardener of Sinope in Pontus, but the Venetians here more correctly represent him as a sailor, carrying a rudder. The inscription on the edge of the vault referring to these mosaics is :

Radix omnium bonorum charitas.

Cristophori sancti speciem quicumque tuetur,

Illo namque die nullo languore tenetur.

CHAPTER VII

THE HISTORY OF JOSEPH (*continued*)

FOURTH CUPOLA, SPANDRELS, LUNETTE, AND APSE

PASSING to the next cupola, we find portrayed in it, and on the lunettes under it, the next chapter of the Old Testament, which is a continuation of the history of Joseph.

(1) **Joseph sold to Potiphar.**—As Joseph was “a goodly person” a market was readily found for him in Egypt. Potiphar (*pet-pa-ra*, belonging to the sun), evidently a man of noble birth and of wealth, captain of King Pharaoh’s body-guard, became his purchaser. The buying and selling is here shown. It takes place at the porch of Potiphar’s house, a porch that, with its carved beams, fluted and spiral columns with sculptured bases and capitals, and with its double roof, suggests a lordly dwelling. Potiphar is robed in a blue tunic, and attended by two soldiers who carry long spears and broad shields and wear helmets. The youthful Joseph stands

before him, with a frank but perplexed countenance, stretching out his arms as if appealing for help. Behind him stand the Ishmaelites, one of whom has his hands on Joseph as if holding him erect, and pushing him forward, eager to have him sold. Potiphar is about to lay his right hand on Joseph's shoulder, showing that he has not only consented to purchase him, but that he feels well disposed towards him. He doubtless saw that Joseph was no common slave. Above the mosaic are the words, *Hic Hismaelita vendunt Joseph Putiphar eunucho Pharaonis in Aegypto* (Gen. xxxvii. 36 and xxxix. 1).

(2) **Joseph made Overseer in Potiphar's House.**—Illustrating the truth that no position, however obscure, and no duties, however humble, can hide true greatness and goodness, Joseph's character and ability soon attracted the attention of his master, and procured him rapid advancement. He who "was separated from his brethren" and friends, was soon seen to have with him the best of all friends. Potiphar, like his sovereign, who was in all probability Apept, the last of the Shepherd kings (*Hyksos*, from *Hyk*, a king, and *sos*, a nomadic people), worshipped, or at least had the knowledge of, Jehovah, and so we read that he "saw that Jehovah was with him, and that



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JOSEPH AS POTIPHAR'S SERVANT
(Atrium, Fourth Cupola)

the Lord made all that he did to prosper in his hand." He therefore made him overseer, or steward, of his house and estates. "Faithful over a few things," he made him "ruler over many things." This is the subject of this mosaic. Potiphar sits in a throne-like chair, with a gay cushion for a footstool. Before him stands Joseph, to whom he is giving a bunch of keys, thus committing everything to his care. Behind Potiphar, in the doorway of a curtained chamber, stands a young woman, handsomely dressed in a green robe, her hair flowing behind her. It is his wife, destined to play such a dishonourable part in Joseph's history. *Hic Eunuchus tradit omnia bona sua in potestate Joseph* (Gen. xxxix. 2-4).

(3) **Joseph tempted by Potiphar's Wife.**—The wife of Potiphar, who has so much power in her hand either for Joseph's help or hurt, becomes his temptress. She is here represented talking to him in the porch of the house. Joseph, throwing all interest aside, has raised his hand as if determinately refusing her request. The words attached explain the situation: *Hic dicit uxor Putiphar Joseph dormi mecum* (Gen. xxxix. 7-9).

(4) **Joseph flying from Potiphar's Wife.**—This mosaic shows not the outer door

of the house, but the inner door of a chamber, out of which Joseph has just fled, pursued by Potiphar's wife. She, with a countenance expressive of disappointment and chagrin, has stopped on the threshold, beyond which she cannot go, as in her importunity she has thrown off her green dress. In her eagerness however to detain Joseph she has clutched in both hands his tunic. He, protesting with raised hand as before, escapes, leaving, we know, his garment in her hand. *Hic Joseph, relicto pallio in manu mulieris, fugit* (Gen. xxxix. 11-12).

(5) **Joseph falsely accused before his Fellow Servants.**—Passion soon changes to hate. The disappointed temptress gathers round her the men-servants and maid-servants of the house, and holding up Joseph's garment, falsely accuses him before them of the very sin he refused at her solicitation to commit. Still further to lessen his authority over them, and to incite them against him, she maliciously brings forward his Jewish extraction. *Hic mulier, videns se delusam, ostendit pallium Joseph omnibus de domo sua* (Gen. xxxix. 13-15).

(6) **Joseph falsely accused before his Master and imprisoned.**—Having accused Joseph before the servants, Potiphar's wife next accuses him to his master, producing in

evidence the garment, which she had "laid up, until his lord came home." Potiphar, naturally believing his wife's story, has summoned Joseph into his presence, and taking from him his keys, and stripping him of his robe of office, has handed him over to two of his soldiers to convey him to the king's prison, which adjoined his own house. Joseph seems in vain to be protesting his innocence. *Hic Putiphar ponit Joseph in carcere* (Gen. xxxix. 16-20).

(7) **Pharaoh imprisons his chief Butler and chief Baker.**—King Pharaoh, arrayed in gorgeous robes, is represented sitting on his throne with his crown on his head and his sceptre in his hand. Behind his throne stands Potiphar, awaiting his commands. Before him, in the charge of soldiers, are his chief butler and chief baker, or, more correctly, his cup-bearer and his master-cook. Pharaoh, personally, has charged them with misconduct towards him, and, having had them bound together, is consigning them to Potiphar that they may be put in prison. Previous to this the "keeper of the prison" had committed all the affairs of the prison into Joseph's hands, because he saw that "the Lord was with him, and that which he did, the Lord made it to prosper," and so now we are told, in regard to

the butler and baker, that "the Captain of the Guard charged Joseph with them." Thus Joseph must have been reinstated in Potiphar's confidence. *Hic Pharaο jubet poni in carcere pincernam et pistorem* (Gen. xl. 1-4).

(8) **The Butler and Baker dreaming.**—Here two men are lying upon curious shell-shaped mattresses, asleep and dreaming. Their dreams naturally associate themselves with their callings. Beside the butler grows a vine with three branches, laden with ripe clusters of grapes. The preceding stages of budding and blossoming, which he saw in his dream, are also here indicated. The butler has pulled down the lowest branch towards him, and is pressing into Pharaoh's cup the juice of a large bunch of grapes. The baker is represented with three flat open baskets made of plaited rushes or palm-fibre on his head. They are full of small white bake-meats. A bird, like a raven, has alighted on the uppermost basket and is pecking at its contents. Another bird, hovering over the basket, does the same, whilst a third, perched on a branch of the vine, is eating the cakes in the second basket. Perhaps the dreams also give a clue to the nature of the charges for which these men suffer imprisonment, namely, an attempt to poison Pharaoh.

Hic pincerna et pistor existentes in carcere vident somnia (Gen. xl. 5-11 and 16-17).

(9) **Joseph interprets their Dreams.**—

In the discharge of his prison duties Joseph, as here represented, visits in the morning the butler and the baker. Quick to notice any change in their appearance, because full of human sympathy, he asked them, "Wherefore look ye so sadly to-day?" They answered "We have dreamed a dream, and there is no interpreter of it." Joseph, realising that the presence of God was with him, said, "Do not interpretations belong to God? Tell me them, I pray you." They comply, and Joseph gives them the interpretation, their faces as they listen expressing intense interest and amazement. *Hic Joseph interpretatus est pincernæ et pistori somnia quæ viderunt* (Gen. xl. 6-19).

(10) **The Butler's Dream fulfilled.**

(*This and the following three mosaics are in the spandrels of the cupola.*)—Joseph's interpretation of the butler's dream was a joyful one for the dreamer. He told him that the three branches of the vine signified three days, and that within that time he would be restored to his butlership again. The third day was Pharaoh's birthday, when he made a feast to all his servants. This was an occasion that naturally brought to his

mind the cases of his two servants, and forgiving his butler he sent for him out of prison, as Joseph had said. The mosaic represents the birthday feast, and the reinstated butler bearing on a tray a flagon of wine and a cup, which he is about to present to Pharaoh. *Hic Pharao restituit pincernam in officium suum* (Gen. xl. 20-21).

(11) **The Baker's Dream fulfilled.**—Joseph told the chief baker that the same day that would see the butler once more “delivering Pharaoh's cup into his hand,” would see him hanged on a tree, and the birds eating his flesh from off him. Here we have the fulfilment of his words. To a tree-cross the baker is affixed, by his arms being passed over the transverse beam, and being pinned behind him. The birds he saw in his dream are devouring him. *Hic Pharao pistorem fecit suspendi in patibulo* (Gen. xl. 22).

(12) **Pharaoh asleep and dreaming.**—On a gorgeous canopied couch, Pharaoh is portrayed lying in a half reclining posture, with his head resting on his hand. He is asleep, and to him, as to his servants, in visions of the night, the veil that hides the future is drawn aside, and he sees in symbol what is shortly to come to pass. (Gen. xli. 1.)

(13) **Pharaoh's Dream regarding the Kine.**—Pharaoh's dreams connect themselves with the Nile, upon which depends the fertility of the land, and the prosperity of his kingdom.

“For in thy title, and in nature's truth,
Thou art, and makest Egypt.”

The river is represented by broad irregular white lines on a blue ground. It is full of fish, which are all shown, curiously enough, swimming across the stream. Out of the river have come seven fat, sleek, kine, which are feeding abreast on the green flowery bank. Behind them, half in the water and half out of it, are coming up seven others, ill-favoured and lean, with their ribs all sticking out, which, seizing on the flanks of the others, are eating them. *Hic Pharao vidit per somnium septem boves pingues et septem macie confectas, et macræ devoraverunt pingues* (Gen. xli. 2-4).

(14) **Pharaoh's Dream regarding the Ears of Corn.** (*This mosaic, and Nos. 15 and 16, are in lunette to right hand.*)—A second time we see the king asleep and dreaming. Before him are seven strong, full, golden-coloured ears of corn, not on one stalk, however, as they ought to have been, but each growing separately. Beside them are other seven, dwarfed,

blackened, and "blasted with the east wind," which, we read, "devoured the seven rank and full ears." *Hic Pharao vidit per somnium septem spicas in culmo uno plenas et formosas, et alias septem spicas tenues et vacuas, quæ devoraverunt priores plenas* (Gen. xli. 5-7).

(15) **Pharaoh and his Magicians.**—As Pharaoh's servants were troubled by their dreams, so is the king by his, and he is shown sitting crowned and sceptred, but with a perplexed countenance, which discloses a troubled mind. Before him stand the magicians, and the wise men of Egypt, to whom he is relating his dreams, charging them to interpret them. They, in their turn, look troubled and confused, and the one who answers Pharaoh spreads forth his hands in utter blankness. Strange that the river Nile, with which the dreams connect themselves, did not suggest a solution. *Hic Pharao quærit interpretationem somniorum a sapientibus suis* (Gen. xli. 8.)

(16) **The Butler tells Pharaoh of Joseph.**—Two long years have passed away since the butler came out of prison, but during all that time he did nothing for Joseph, his benefactor. But now his royal master's trouble in regard to his dreams recalls the past, and he, as here portrayed, tells Pharaoh of Joseph's

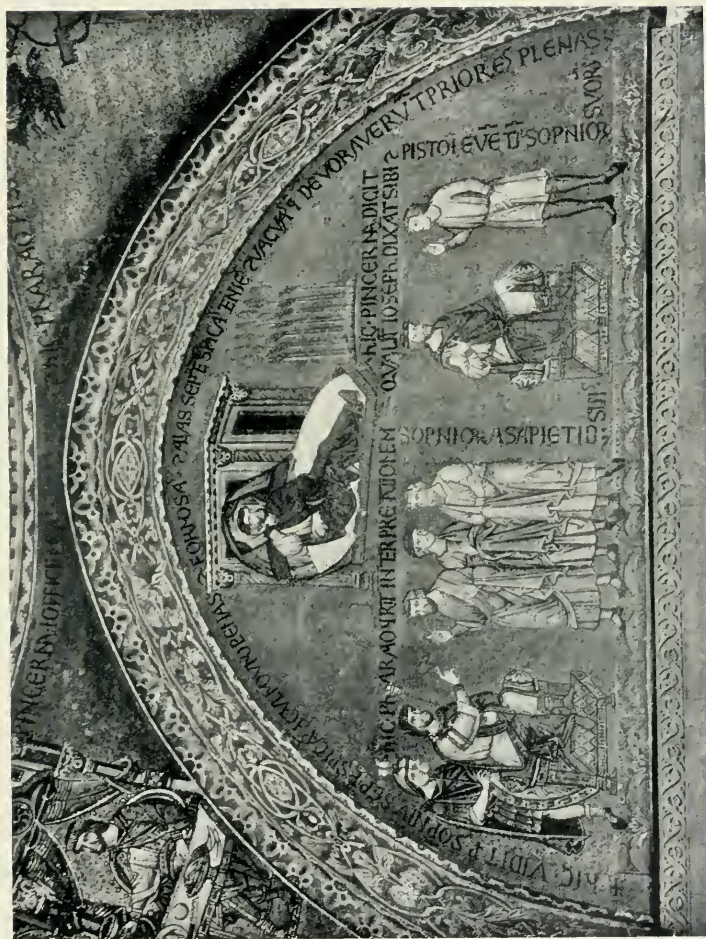


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PHIARAOI'S SECOND DREAM

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having interpreted correctly the dreams of himself and the baker. *Hic pincerna dicit Pharaoni qualiter Joseph dixerat sibi, et pistori eventum somniorum suorum* (Gen. xli. 9-13).

(17) **Joseph interprets to Pharaoh his Dreams.**—This mosaic is in the apse of the recess over the beautiful old Latin sarcophagus, composed of bas-reliefs of the sixth century, of Christ, the Apostles, and other figures, which contains the body of the Doge Marino Marosini, who died in 1253. It is a modern mosaic, made from the cartoons of Pietro Vecchia, and very unworthily fills the place of the original Byzantine one. King Pharaoh is seen sitting on his throne, with his magicians, wise men, guards, and servants around. Contrasting with the councillors of the King, who are represented as very old, stands Joseph, a young man of thirty, on the steps of the throne, interpreting to Pharaoh his dreams. He seems to be counting the years of plenty and of famine on his fingers, the better to make his meaning clear. Not content with simply interpreting the dreams, Joseph, we know, gave Pharaoh sound practical advice, grounded on his interpretation, recommending him to “look out a man discreet and wise, and set him over the land of Egypt,” who would have officers under

him, so that a fifth part of the harvests of the plenteous years might be taken up and stored away, that the land perish not during the years of famine. The inscription written on the outer edge of the apse is :

*Somnia quæ vidit Pharao Joseph reseravit
Collegit segetes, populis quas participavit.*

(Gen. xli. 14-36.)

In the apex of the arch that separates this cupola from the next, is a figure of Hope clothed as a queen, with the motto, *Beatus vir, cujus Dominus spes ejus est* (Ps. cxlvi. 5). The other figures on this arch are those of St. Agnes, St. Sylvester, St. Catherine, and St. Geminianus, of Modena. This last was made from a cartoon by Titian.

CHAPTER VIII

THE HISTORY OF JOSEPH (*continued*)

FIFTH CUPOLA AND LUNETTE

(1) **Joseph, Governor of Egypt, storing Grain.**—Joseph had counselled Pharaoh, as we saw at the close of our last chapter, to “look out a man discreet and wise, and set him over the land of Egypt,” to make provision during the years of plenty against the years of famine, and Pharaoh, believing the interpretation given of his dreams and recognising the advice as statesmanlike, was shrewd enough at once to seize upon Joseph as the man best fitted to carry out this policy. In doing this he uses language which shows that, as we have already said, he had a knowledge of Jehovah, for he speaks of Joseph as “a man in whom the spirit of God is,” and recognises the insight he had into the future as having been given him by God. In this mosaic, then, we see Joseph installed as Governor of all the land of Egypt. He is

arrayed in vestures of fine linen and purple, the colour of regal authority. On his head is a diadem, on his hand is Pharaoh's signet-ring, and he is attended by a train of servants. The seven years of plenty foretold have set in, and Joseph has built granaries in the form of pyramids, and is storing up in them the golden grain that "the earth brought forth by handfuls." *Hic Joseph redactas segetes in manipulos jussit congregari in horrea Ægypti* (Gen. xli. 37-49).

(2) **The Birth of Ephraim, Joseph's second Son.**—Pharaoh has given Asenath, the daughter of *Poti-pherah* (belonging to the sun), priest of On, to Joseph as his wife, and by her he had two sons, Manasseh and Ephraim. The birth, not of the elder, but of the younger, is here depicted, because the compilers of our Bible had in their minds the extraordinary incident recorded in Gen. xlviii. 8-20, when the aged Jacob, whose eyes "were dim for age, so that he could not see," deliberately crossed his hands when blessing Joseph's children, so that his right hand might rest on the head of the younger, who inherited the Messianic blessing. In the mosaic, Joseph's wife is lying on a couch, Manasseh the elder son is standing beside her, whilst a maid presents Ephraim to Joseph, who



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JOSEPH, GOVERNOR OF EGYPT
(Atrium, Fifth Cupola)

has just entered the chamber. The birth is related here because the children were born during the years of plenty. The explanatory text runs : *Hic Ascenes, uxor Joseph, peperit Ephraim secundum filium* (Gen. xli. 50-52).

(3) **The Egyptians cry to Joseph for Bread.**—The seven years of famine have now come, “and when all the land of Egypt was famished, the people cried to Pharaoh for bread,” who said, “go unto Joseph.” The mosaic represents Joseph, with a diadem on his head, and attended by a military guard, listening to the appeal which a famished crowd, with outstretched hands, make to him for bread. *Hic populus clamavit ad Pharaonem alimenta petens, quibus respondit, ite ad Joseph* (Gen. xli. 53-55).

(4) **Joseph selling Grain to the Egyptians.**—Here we see Joseph’s answer to the cry of the people for bread. He has opened the well-filled storehouses, and is superintending the measuring and selling of the grain. The measure used is a round hooped wooden vessel, with a bar across its mouth, such as is still in use in many places for grain, and such as was found in Pompeii. The eagerness of the starving Egyptians to obtain food is seen in their countenances, and in the way they are

holding out their sacks. One has gripped his with his teeth the more widely to extend it. In connection with this incident it is an interesting fact that there is a stone, of the time of Joseph, in the British Museum, with an inscription which Dr. Kinns translates as follows: "I collected corn as a friend of the harvest god. I was watchful in time of saving, and when a famine arose, lasting many years, I distributed corn to the city each year of the famine." The inscription of this mosaic is: *Hic aperuit Joseph horrea immensa, e vendebat Ægyptiis* (Gen. xli. 56-57).

(5) **Jacob sends Joseph's Brethren to Egypt to buy Corn.**—The famine was not confined to Egypt, but "was sore in all lands." It was felt in Canaan by Joseph's family, and so we here see Jacob saying to his sons, "Behold I have heard that there is corn in Egypt, get you down thither and buy for us from thence, that we may live and not die." The aged Patriarch sits with his hand extended as he talks to his sons in front of him, of whose faces, however, but four can be seen. The text is: *Hic Jacob præcepit decem filiis suis ut irent in Ægyptum causa emendi frumentum* (Gen. xlii. 1-2).

(6) **Joseph treating his Brethren as Spies.**—Joseph's brethren have arrived in

Egypt to buy corn, and have come into the presence of Joseph, for "he it was who sold unto all the people of the land." Their first action was to "bow down before him with their faces to the earth." The ten or twelve years that have gone by since they sold Joseph to the Ishmaelites (it is the second year of the famine) have made little change in them who were grown up men at the time, but have wrought much in Joseph, and so he at once knew them, though they failed to recognise him. "Joseph remembered," we read, "the dreams which he dreamed of them," which were now being fulfilled, and deeming it his duty to prove his brethren by tempering love with severity, "he made himself strange unto them, and spake roughly unto them," treating them as spies. Joseph is shown sitting in the door-way of his palace, as Governor of the land, whilst before him the ten brothers stand cowering one behind another, and dropping their heads on their shoulders, as he again and again says, "Ye are spies, to see the nakedness of the land ye are come," and at last orders his guards, who have hold of the foremost by the wrist, to lead all away to prison. The text is: *Hic Joseph congregavit fratres suos, et dure loquens eis posuit custodiæ tribus diebus* (Gen. xlii. 3-17).

(7) **The Remorse of Joseph's Brethren.**—Whilst failing to recognise in "the lord of the land" their lost brother Joseph, they do not fail to connect their present punishment with their unnatural behaviour towards him. In the mosaic the prison is shown, and they are seen standing, saying one to another, "We are verily guilty concerning our brother, in that we saw the anguish of his soul, when he besought us, and we would not hear, therefore is this distress come upon us." Reuben, the firstborn, weeping and leaning on one near him, says, "Spake I not unto thee, Do not sin against the child, and ye would not hear. Therefore behold also his blood is required." And all this remorseful lamentation goes on in Joseph's presence, who has come on the third day of their imprisonment to offer them a conditional liberty, they not knowing that he understood them, as he spake to them through an interpreter. Joseph, overcome, turns from them, and is seen standing in the recess of the prison door weeping. The explanatory words are: *Hic fratres Joseph loquuti sunt invicem, merito hæc patimur, quia peccavimus in fratrem nostrum. Et Joseph avertit se, et planxit* (Gen. xlii. 18-24).

(8) **Joseph binds Simeon as a Hostage.**—The condition of the liberation of the

brethren, which Joseph proposed, was that one of them should be left bound in the prison, as a pledge that they would return from Canaan, bringing Benjamin with them. To this they agreed, and Joseph, passing by Reuben, probably because he sought to save him at Dothan, selected as a hostage Simeon, the second son, a man noted for cruelty. The mosaic shows Simeon crouching before Joseph, one of whose attendants has bound his hands. The brethren look sadly on. *Hic Joseph jussit Simeon ligari fratribus presentibus, et pecuniam singularum reddi* (Gen. xlii. 24).

(9) **Joseph's Brethren arrive Home with their Grain.** (*This mosaic, and the two following ones, are in the lunette on the right wall.*)—In sending his brethren away, we read that Joseph not only filled their sacks with grain, but “restored every man his money into his sack,” and gave them provision for the way. And now, having made the homeward journey safely, and having told their father of the strange behaviour of “the lord of the land” towards them, they empty their sacks in his presence, when, “behold, every man’s bundle of money was in his sack.” The mosaic shows the astonishment and fear of Jacob and the brethren as they see the bags of money amongst the grain.

The text reads : *Evacuantes saccos frumento, receperunt pecuniam in ore suo* (Gen. xlii. 25-38).

(10) **Jacob sending Benjamin with his Brethren to Egypt.**—The grain brought from Egypt was exhausted, and Jacob said to his sons, "Go again, buy us a little food." They, however, refused to go unless their father allowed Benjamin to go with them, for whose appearance Simeon was held as a hostage. Jacob for a time withheld his consent, but "the famine was sore in the land," and so, forced on by want of food, and partly trusting to a present of fruit, honey, and spices to appease Joseph, as he had appeased Esau, he at last yielded. The mosaic shows the aged father sitting at the door of his house confiding Benjamin to his brethren's care, with the prayer, "God Almighty give you mercy before the man." It also shows the servants lading the asses with the presents designed for the Governor of the land. The text is : *Hic Jacob mittit Benjamin cum aliis fillis suis in Ægyptum* (Gen. xliii. 1-14).

(11) **Joseph receiving Benjamin.**—This is the last scene depicted in the life of Joseph. His brethren have arrived a second time in Egypt, and have brought Benjamin with them, thus fulfilling the condition Joseph laid

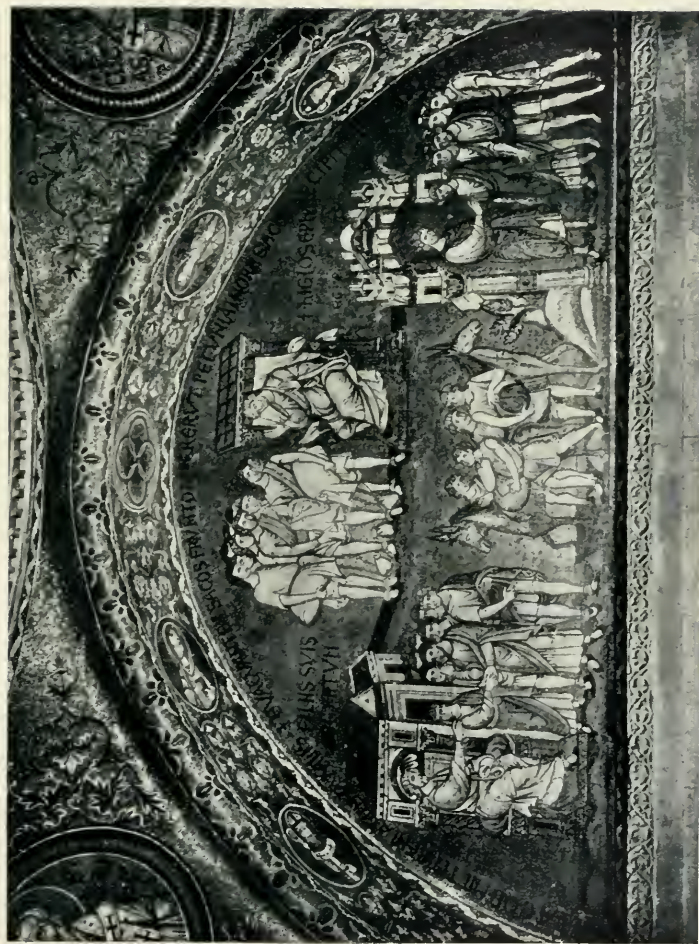


Photo by C. Noyes

JACOB SENDING BENJAMIN TO EGYPT

W. H. Ward & Co.

down as that alone on which he would receive them. In the mosaic, there is shown a decorated arched entrance to Joseph's palace, behind which are turrets and domes, grouped to suggest an extent of roof. The brethren, with Simeon, who has been liberated, and with Benjamin in the foreground, are here awaiting the homecoming of Joseph at noon. On his arrival, we are told, he inquired first for their father's welfare, and then "he lifted up his eyes and saw his brother Benjamin, his mother's son," and said, "Is this your younger brother of whom ye spake unto me?" and as he extends his hand, as here represented, to receive him, he says, "God be merciful unto thee, my son." *Hic Joseph recipit Benjamin fratrem suum uterinum* (Gen. xliii. 15-34).

Our Bible does not carry further the life of Joseph, but in thus taking farewell of him it seems to bid us see in this closing scene all that followed—the final disclosure he made of himself to his brethren, his full forgiveness of their unnatural crime, the bringing of his father and their households to Egypt, and his nourishment of them all in Goschen until the close of his pure, prosperous, benevolent, and heroic life.

Before passing to the History of Moses, which is the subject of our next chapter, we may notice

the usual beautiful old Byzantine ornamentation under the archivolt of this lunette, consisting of scroll-work with vine-leaves, flowers, and fruit, in the midst of which are small medallions of SS. Cosmos and Damian, SS. Cassian and Gaudenzio, SS. Cecilia and Marin. In the apex of the arc are circles of blue with stars. Opposite, in the arch of the recess, above the tomb of the *Primicierio*, Bartolomo Ricovrati, who was president of St. Mark's Hospital, and of an empty one, from which the body of Thomas Mowbray, Duke of Norfolk, who died in Venice in banishment in 1399, was taken to England in 1533, there are two poor modern mosaics of SS. Apollinaris and Sigismund, and SS. Francis and Anthony. Lastly, in the apex of the narrow arch that divides this cupola from the next, is a mosaic in illustration of Matt. xii. 42, and Luke xi. 31. "Behold, the Queen of the South shall rise up in judgment with the men of this generation, and shall condemn it, for she came from the ends of the earth to hear the wisdom of Solomon, and behold, a greater than Solomon is here." It represents this queen, *Regina Austri*, with a scroll bearing the words: *E caelo rex adveniet per se*. Below her are medallions of SS. Nicholas and Blaise, and full-sized figures of SS. Dominic and Peter Martyr.

CHAPTER IX

THE HISTORY OF MOSES

SIXTH CUPOLA

MOSES was not only one of the greatest intellects of the Old Testament, but one of the greatest men the world has ever seen. We would place him in the very first rank of those geniuses and heroes whom God raises up from time to time, at great junctures in human history, to give life and liberty, and unity and order and government, to an enslaved or scattered and undisciplined people. He was the maker of a nation, and his dignity as such exceeds that of all others, for not only was he inspired by God, but God spake unto him "face to face, as a man speaketh unto his friend." His coming marked the close of the Patriarchal Dispensation, and the commencement, in the history of the Jewish Nation which he created, of that of Law, which was to last till the advent of that Prince, Prophet,

Law-giver, and Founder of a Spiritual Kingdom, whom Moses foreshadowed, and of whom he testified, who merged "Law" in "Grace and Truth." The history, then, of Moses, and the setting up of that Old Covenant Dispensation is the subject of this—the last chapter of the Old Testament portion of our Bible—which we now proceed to read. It is inscribed in ten sections, seven of which are arranged in the last cupola of the atrium, and the others in its lunette, spandrels, and the apse above the atrium side-door.

(1) **Pharaoh's Daughter finding the Child Moses.**—In this scene is represented, by the usual blue and white wavy lines, the river Nile, whose waters, issuing from a figure as their source, grow rapidly in bulk and volume. Pharaoh's daughter has found among the flags by the river's side the wicker basket, daubed with pitch, that contained Moses, then a child of three months old, and has sent her maidens to fetch it. One takes it out of the water, another carries it on her shoulder to the shore, whilst a third woman, probably the mother of Moses, whom his sister has called as his nurse, has taken the child out of the basket, and holds it in her arms before Pharaoh's daughter. In the background is seen the royal palace, and Pharaoh,

with his nobles, standing by its portal. The king, clothed in gold, carries a golden sceptre, and has a coronet of gold on his head. The text is : *Hic filia Pharaonis jubet tolli infantulum Moysen de flumine* (Ex. ii. 1-10).

(2) **Moses slaying an Egyptian.**—

Forty years have passed away since the scene portrayed in the preceding mosaic took place, and the infant Moses has grown to manhood. Although “the son of Pharaoh’s daughter,” and brought up at her royal court as a prince, all his sympathies are with his oppressed countrymen, whose deliverer he was destined to be. This mosaic sets before us the earliest blow he struck for their liberty. It depicts him, first, from an eminence “looking upon their burdens,” and watching an Egyptian, probably a cruel task-master, smiting an Hebrew ; and next, it shows him standing over the Egyptian with the club raised with which he killed him. *Hic Moyses virum Ægyptium percutientem Hebræum occidit et abscondit sabulo* (Ex. ii. 11, 12).

(3) **Moses making Peace between two Hebrews.**—But Moses was ordained to be not only the deliverer of the Hebrews, but also their lawgiver and judge, in which light this mosaic discloses him. Like the last, it is two-fold. First we see Moses clothed in princely

robes, tall and dignified, and with the club in his hand with which he slew the Egyptian, trying to reconcile two Hebrews in their unseemly quarrel, who, resenting his friendly offices, look at him angrily, and one, making signs to him with his hand to withdraw, says, "Who made thee a prince and a judge over us? Intendest thou to kill me, as thou killedst the Egyptian?" These upbraiding words showed Moses that his deed was known, and very soon it reached the ears of Pharaoh, who sought to slay him. Moses, therefore, fled into the land of Midian, and so the second part of this mosaic shows him hiding amongst the rocks of Horeb, the mount of God, and afterwards sitting disconsolate by a well at the foot of the mount. The text is: *Hic Moyses, altero die, redarguens Hebræum facientem injuriam alteri, audivit. Numquid occidere tu me vis? Et timuit et ivit in terram Madian* (Ex. ii. 13-15).

(4) **Moses and the Daughters of the Priest of Midian at the Well.**—Moses was not allowed long to brood over his sorrows by the well, for he was speedily to rouse himself to right another wrong, and the well that figured in incidents bringing felicity to Isaac, and Jacob, and other of the patriarchs, was again to take its place in history as bringing

felicity to him. The daughters of the priest of Midian, Reuel, or Jethro, as he is afterwards called, came to draw water to give drink to their father's flock. They were filling the troughs, when certain shepherds came to drive them away, but Moses interfered on their behalf. The mosaic shows the well, the troughs, the sheep drinking, and Moses and the maidens drawing water. *Hic filiae sacerdotis Madian venerunt adaquare greges patris* (Ex. ii. 16, 17).

(5) **Moses driving away the Shepherds.**—Here is shown Moses driving away the shepherds with their flocks from the well. They have crooks in their hands, but Moses has his club. The text runs : *Hic Moyses, defensio puellis de manu pastorum, adaquavit oves eorum* (Ex. ii. 17).

(6) **Moses being received by the Priest of Midian.**—Apparently the shepherds were in the habit of keeping back the daughters of the priest of Midian from the well, for, on getting home, their father asked them, "How is it that ye are come so soon to-day?" They answered that "an Egyptian delivered us out of the hand of the shepherds, and also drew water enough for us and watered the flock." Upon this, Jethro sent them to call him to eat bread with them. The mosaic shows Moses being

presented by the maidens to their father, who sits by the open door of his house. The sequel, we know, was that "Moses was content to dwell with the man, and he gave him Zipporah his daughter." The text reads thus: *Hic juravit Moyses habitare cum sacerdote Madian* (Ex. ii. 18-22).

(7) **Moses at the burning Bush.**— "Moses," we read, "kept the flock of Jethro, his father-in-law, the priest of Midian," and apparently he did this without anything of note happening for forty years. Then, at the close of that long period, when he was eighty years of age, he received the Divine manifestation and command here depicted, that made him, during the third and closing term of forty years of his life, the deliverer, governor, and judge of the Nation and Church of the Israelites. The scene is again Mount Horeb, at the foot of which Moses is feeding his flock. On an eminence, conspicuously in view, is a bush, burning yet not consumed—"The light of Israel shall be for a fire, and His Holy One for a flame." Henceforth for him all "natural objects seem to stand palpably fire-clothed"—God immanent in his works, the seen becoming sacraments of the unseen. Below the eminence is Moses unloosing his shoes, preparatory to receiving God's



Photo by C. Naya

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THE HISTORY OF MOSES
(Atrium, Sixth Cupola).

command to go to Pharoah, and bring up the children of Israel out of Egypt. *Hic Moyses, veniens ad montem Dei Oreb, vidit rubum ardentem et non comburebatur; et solvit calceamentum de pedibus* (Ex. iii. 1-10).

(8) **The Egyptians overwhelmed in the Red Sea.** (*In the lunette.*)—A glance at this page of our Bible is sufficient to show that it is not in its original condition. There is no text, and the pictorial impression it bears is clearly not that which was first printed upon it. It is one of those comparatively modern mosaics, which lack all the simplicity, and primitive severity of outline, all the impressiveness and dignity, of the ancient ones. The sketch for it was made by Palma Vecchio. Fortunately, however, the cartoon of the original of this page exists, and from it we learn that the subject here portrayed has not been changed, and we are able also to reproduce the text.

The subject is the last of that series of judgments that God brought upon Egypt for the deliverance of the Israelites, in accordance with the words He spoke to Moses at the bush, "I have surely seen the affliction of my people . . . and I am come down to deliver them out of the hand of the Egyptians." On the further shore of the Red Sea stand Moses and Aaron, gazing

at the overthrow of Pharaoh and his horsemen and chariots in the waters. Beside them are Miriam and other women, who, to the music of timbrel, harp, and other instruments, "sing unto the Lord, for he hath triumphed gloriously, the horse and his rider hath he thrown into the sea." The words that were originally on our page were, "*Submerso Pharaone in mari, plebs transit Hebrea. Cantemus, dicit Moyses, soror atque Miriam*" (Ex. xiv. and xv.). In the arch of this lunette are the figures of SS. Paternian, Fantin, Julian, and SS. Augustine, Magnus, and Lucia, all of the same epoch as the mosaic.

(9) **The Miracles of the Manna and Quails.** (*These two miracles are depicted in the apse, above the side doorway of the atrium, which opens into the Piazzetta dei Leoni, to which the reading of the Old Testament portion of our Bible has brought us.*)—The Children of Israel have been delivered from the bondage of Egypt, and have come forth, if in one sense a straggling host of fugitives, yet possessing the elements of a united people, welded together by a common origin, by common sufferings, by a common relationship to God, and by a high destiny. They have reached in their wanderings the wilderness of Sin, a month after leaving Egypt. If when they started they took supplies

of food with them, they are now exhausted, and nothing can be found in this desert. Hungry, they murmur, calling to mind the flesh-pots of Egypt and the bread they ate to the full, and God sends them manna and quails, according to His word, "At even ye shall eat flesh, and in the morning ye shall be filled with bread." From the blue starry sky we see the white manna descending like flakes of snow, and lying "like dew round about the host," then we see "at even the quails coming up and covering the camp." The birds are everywhere, in the air, on the roofs of the tents, on the ground, and men and women are busily occupied, some catching, some preparing and some cooking them. The text is : *Mane pluit manna, cecidit quoque sero coturnix* (Ex. xvi.).

(10) **The Miracle of Water from the Rock.** (*Also in the apse above the atrium side door.*)—No sooner was the daily need of the children of Israel as regards food miraculously met, than another equally imperious daily need assailed them. Journeying deeper into the desert they could find no water, and they were suffering from thirst. Again they murmured and again God heard their cry, and answered it. The miracle by which He did this is here depicted. The scene of it is easily recognised

as that mount which has already figured in the history of Moses—Mount Horeb. Moses has gone thither, taking with him some of the elders of Israel, in obedience to the divine command. He has in his right hand his rod, and in his left a scroll, with the words, *Da nobis aquam ut bibamus*, as if bearing the querulous demand of the people before the Lord. He strikes the rock which is rent, and yields an abundant supply of water. Before withdrawing his rod, the end of which is dipped in the flowing stream, he turns to the elders in the surprise and joy of the miracle. The waters, it is supposed, flowed to Rephidim, where was the camp, for, as the Psalmist says, and as is here represented, "God caused waters to run down like rivers," and many of the Israelites, as is also here shown, naturally hastened to their source. A mother is giving drink to her thirsty babe, some men and women are catching the water in bowls, and others are carrying it away in waterpots. *Bis silicem ferit, hinc affluit largissima plena* (Ex. xvii. 1-7).

These two last mosaics close not only the History of Moses, but also the Old Testament section of our Bible. The wall-space of the atrium which forms the leaves available for inscription is exhausted. But not without

reason were the Fall of Manna, and the Water from the Rock chosen as the concluding subjects. It was that the mind of the reader might be carried forward to the coming of Him whom they prefigured, who is the Bread and the Water of Life, of whom if a man eat and drink he shall live for ever, and who is displayed inside the church in all the plentitude of His saving and sustaining grace. It is true that between the giving of the material and of the spiritual provision, there stretched long centuries, full of stirring events in the life of the chosen people ; but yet, as I have already said, they were centuries that developed nothing that is not contained in germ in what we have already read. Still, notwithstanding this, and in order, as it were, to bridge across the great gulf of time, and to suggest the unity of God's working both in Old Testament and in New Testament periods, the compilers of our Bible have placed on the four spandrels of this last cupola the figures of David, Solomon, Zechariah, and Malachi, each one bearing a scroll on which is inscribed a prophetic utterance in regard to the advent of Christ. On the scroll of David are the words, " Of the fruit of thy body will I set upon thy throne " (Ps. cxxxii. 11) ; on that of Solomon, " Who is he that looketh forth as the

morning" (Canticles vi. 10); on that of Zechariah, "Sing and rejoice, O daughter of Zion, for lo! I come" (Zech. ii. 10); and on that of Malachi, "Behold I will send my messenger, and he shall prepare the way before me" (Mal. iii. 1). One feels how admirably these passages have been chosen.

Lastly, prophecy is carried on to fulfilment, and the link between the Old Testament and the New is appropriately completed by the mosaic in the apse above the transept door at the end of the atrium. This represents Christ seated as a babe on His mother's knee, with St. John on His right hand, and St. Mark on His left, each with his gospel. It is an ancient Byzantine mosaic, renewed however by Giovanni Moro in 1839-40. It will be noticed that Christ, though a babe, is exalted above the others as their Head and ours. Whilst Mary and the Evangelists have a simple narrow circlet of colour round their heads, Christ has a gold nimbus, on which is the shadow of the cross. In His left hand He holds the Word of God, and His right is raised in the attitude of blessing. This mosaic carries the mind back to the Nestorian controversy regarding Christ's divinity, that raged in the Church at the beginning of the fifth century, and recalls the fact that it was

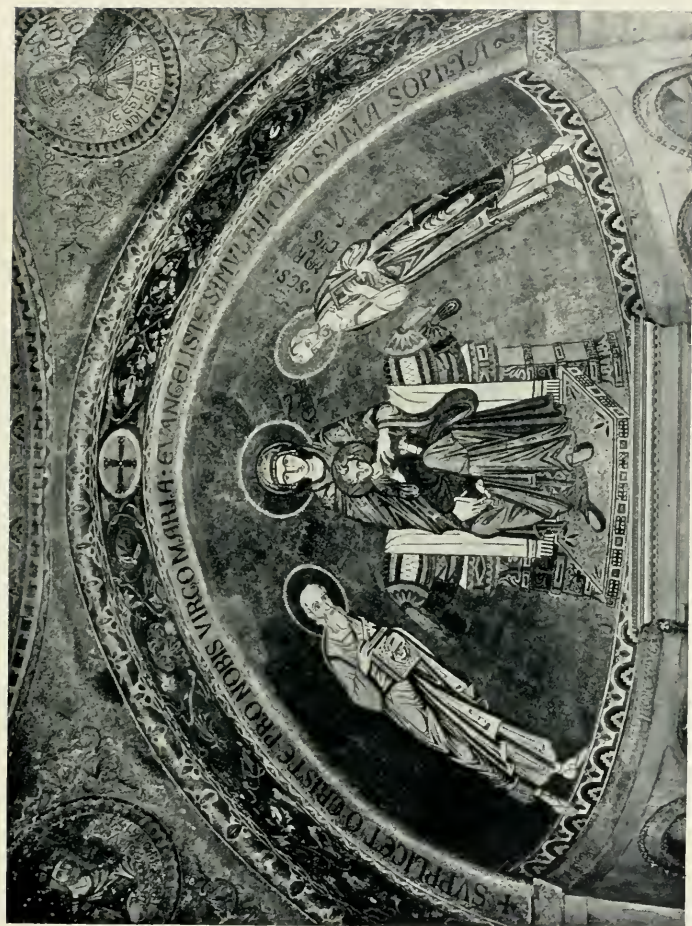


Photo by C. Naya

THE DIVINE CHILD

W. H. Wood & Co.

then that such pictures of the Madonna and Child were introduced, not in honour of Mary, but to show, in opposition to the supposed teaching of Nestorius, the Patriarch of Constantinople, that Christ was divine from His birth, and therefore was worthy of worship even as a babe. This mosaic, as do all similar ones in St. Mark's, witnesses to that original intention, which in many modern pictures of the kind has been sadly lost sight of, the divinity being frequently transferred from the babe to the mother, and, to quote the words of Fra Paolo Sarpi, *restando Egli nella pittura come appendice* (He remaining in the picture as an appendix). The monogram $\tilde{M}-P \tilde{\Theta} \Upsilon$, written over the head of Mary, we have already met with in the sculpture of the Madonna on the Title-page (page 47), and although here there is a circumflex over the Θ and Υ , which is lacking there, this is but the result of restoration, and the marked absence of the connecting hyphen between these letters bears out the interpretation we have already given, namely, that they do not stand for $\Theta\epsilon\omicron\upsilon$, but for the two words $\Theta\epsilon\omicron\upsilon$ $\Upsilon\iota\omicron\upsilon$, and that the reading of the monogram is not "Mother of God," but "Mother of the Divine Son."

I may here say that the freedom of St.

Mark's from anything savouring of Mariolatry is not only brought out in this method of representing the Virgin, but also in the fact that there was no Lady Chapel in the church until the year 1617, when the chapel of St. John the Evangelist, in the north transept, was dedicated to the Virgin of Nicopeia. Mr. Ruskin's words are emphatically true, "She (Mary) is not here the presiding deity."

PART III
THE NEW TESTAMENT
INSCRIBED IN THE
INTERIOR

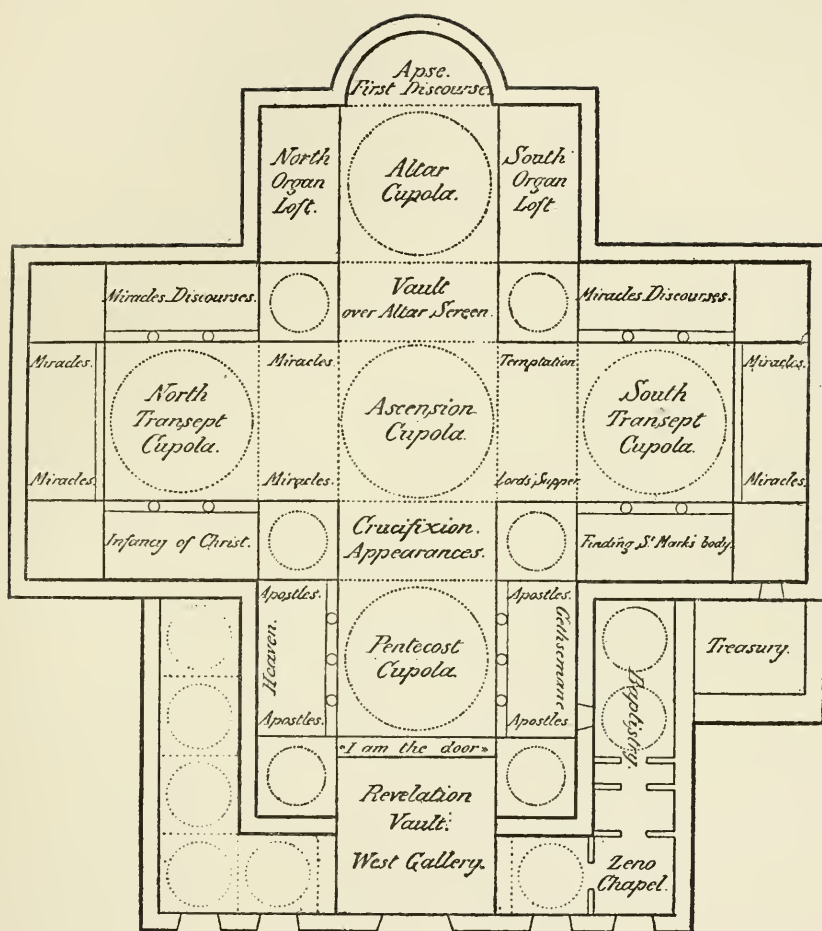


DIAGRAM OF MOSAICS
NEW TESTAMENT



PART III : THE NEW TESTAMENT

To pass from Malachi to Matthew in any printed Bible one has but to turn a leaf, and so it is in passing from the Old Testament to the New Testament in our Bible of St. Mark. We have but to cross the threshold of the **Central Inner Door** of the church, when we find its open pages glowing on its walls and cupolas.

This inner door is framed by a semi-circular apse, and is reached by a broad flight of steps. Looking up, the eye naturally catches sight of a large mosaic of St. Mark, who is clad in modern episcopal robes. This mosaic is interesting as having been made from a cartoon of Titian's, but it is entirely out of place here, and we must not allow it to withdraw our attention from the old Byzantine mosaics below it, that form, so appropriately, the original decoration of the doorway. These are figures of **Christ with the Apostles and the Four Evangelists** set in two rows of niches. In the centre of the upper one is Christ in his mother's arms. Here,

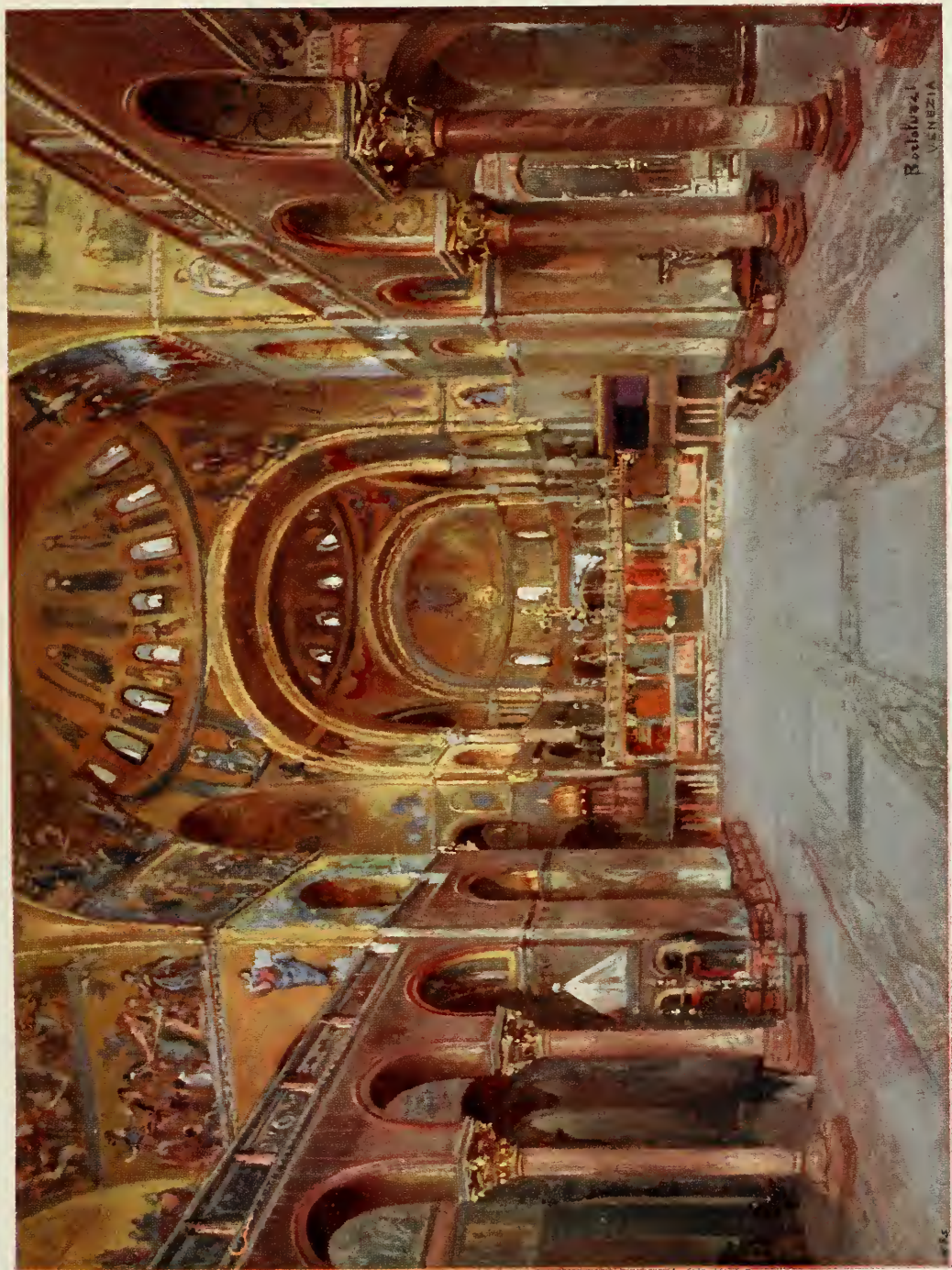
as in the mosaic over the side atrium door, our Lord, though a babe, has all the emblems of authority—the roll of the testimony, and the teaching and blessing hand, whilst Mary is on an equality with the other saints, with her monogram, $\tilde{M}\tilde{P}\tilde{\Theta}\tilde{\Upsilon}$ (Mother of the Divine Son). On Christ's right hand stand, next Him, St. Peter, and then, in receding order, St. James, St. Simon, and St. Philip (this last on the wall, not in a niche); and on His left St. Paul, and then, in receding order, St. Andrew, St. Thomas, and St. Bartholomew (this last on the wall, not in a niche). Above them are written the words :

*Sponsa Deo gigno natos ex Virgine Virgo
Quos fragiles firmo fortes super æthera mitto.*

The lower row of figures, broken by the door, consists of the four evangelists, St. Matthew, St. Mark, St. Luke, and St. John, each with his gospel, above whose heads are the words :

*Ecclesiæ Christi vigiles sunt quatuor isti,
Quorum dulce melos sonat et movet undique
cælos.*

On entering the church, the first impression received, is, I think, similar to that made upon us when we turn rapidly over the pages of a



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ST. MARK'S, VENICE.

The Interior.

New Testament, without stopping to read any particular part—Christ meets the eye in every place. Not such a Christ, however, as is commonly exhibited throughout Italy—either a helpless babe in His mother's arms, or a dead man on a cross, neither of whom can help us—but the God-man Christ Jesus, in the plenitude of his power, "in whom dwelleth all the fulness of the Godhead bodily." The words of Mr. Ruskin are almost literally true: "Every dome and hollow of its roof has the figure of Christ in the utmost height of it, raised in power, or coming in judgment"; to which we may add that the same radiant figure dominates the building, from apse and pilaster, from pillared porch and broad expanse of wall. *Christus, Christus vincit, Christus regnat, Christus imperat*, rings in the cupolas, and echoes round the vaults and galleries of the marble structure. Another impression, received when the church is regarded as a whole, is one akin to that produced when we begin to read the gospel according to St. Mark. The Evangelist plunges us right into the public life of our Lord, saying nothing about his birth and infancy. This is no omission, but is done in accordance with his intention to set forth in his gospel Christ as the "strong man armed," as "the lion of the tribe of Judah," and

in observance of the limits laid down by St. Peter (whose teaching, as we have seen, he preserves) as to the extent of the Apostolic testimony, which was to be "from the baptism of John unto the same day that he was taken up from us" (Acts i. 22). And so, whilst Christ's birth and infancy are recorded here, still they were deemed of such secondary importance that they are relegated to an obscure part of the church, and taken, to a large extent, from the Apocryphal Gospels. One other general impression which the book as a whole makes upon us is that it is not complete. We do not find the whole New Testament here, any more than we found the whole Old Testament in the atrium, because the space did not admit of it. But, as in the case of the latter, we saw that there was inscribed the historic part of Genesis, and that it was the foundation chapter of the Old Testament, the source and spring of everything to be found in the Jewish Scriptures, so here there is the Gospel, the facts of Christ's life, the things which the apostles saw and heard, which is the historic part of the New Testament, and the ground-work of everything else to be found in the Christian Scriptures. Lastly, these facts seem to lend themselves with peculiar appositeness to pictorial representation.

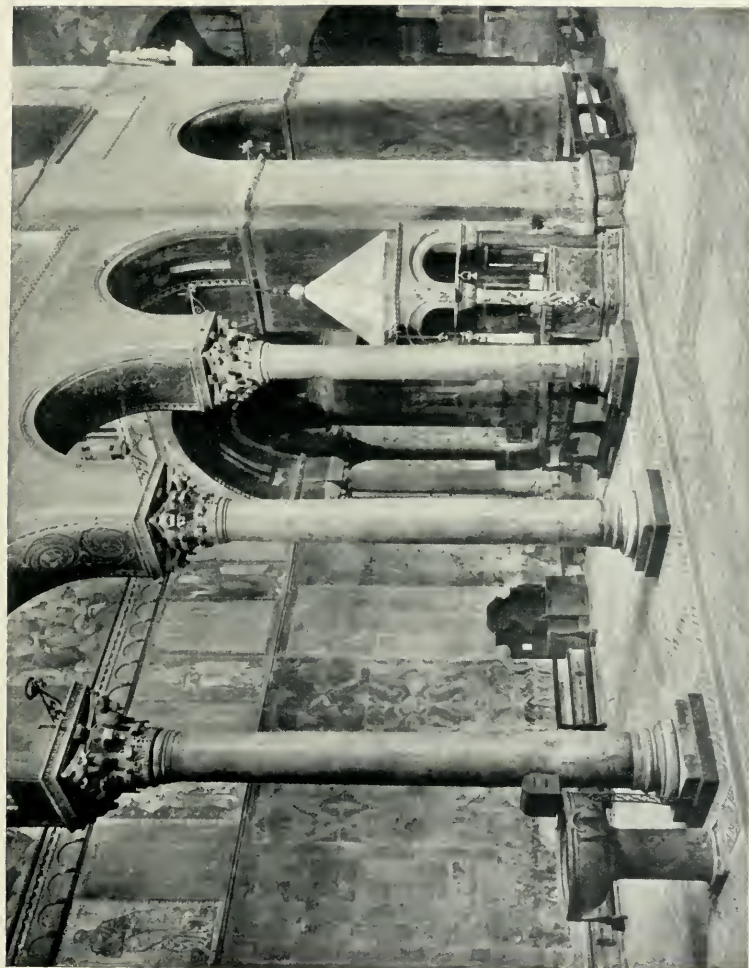


Photo by C. Naya

EDICULA AND NORTH AISLE

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ITS GENERAL CHARACTERISTICS 207

One reason of this is that, though they are culled from the whole four gospels, they are taken mainly from that of St. Mark, which, though brief, is really broader than the others, being richer in minute and varied details, setting forth both the acts Christ did, and the effects they produced upon the people; whilst his language is simple, forcible, terse, graphic, and glowing. Then, again, his gospel is in itself a series of life-like pictures, and there is, therefore, a special appropriateness in having it thus inscribed in enduring colours that appeal to the imagination and the heart, through the eye, on the glowing pages of our book. If, too, it was written, as some think, for Gentile Christians, and primarily for those in Italy, its suitableness for representation here is still further enhanced.

Whilst for a more particular examination of the mosaics it is well to go up to the galleries that run round the church, still it will be found more convenient, in the first place, to read them from below, whence all can be sufficiently well seen; and for this purpose we will take our stand on the great marble flags, that cover the old eighth-century crypt, under the Central Cupola, in front of the **Altar Screen**, on which are set fourteen marble figures—those of the Apostles, and of St. Mark and Mary, which

were made in 1393 ; and a great copper and silver crucifix, with the symbols of the four Evangelists in its extremities, made the following year.

In passing, however, up the nave to this place, let us glance to right and left, for, gleaming out of the darkness, between the columns that support the galleries, framed in gold on the marble walls, are single-figure mosaics of Old Testament prophets, holding scrolls with texts that foretell the incarnation of our Lord. On the wall to our right, with Mary in their midst, who is in the Byzantine attitude of prayer, but whose monogram has been altered in restoration, are

Isaiah (ch. vii. 14). — *Ecce virgo concipiet et pariet filium et vocabitur Emmanuel.* (Behold a virgin shall conceive and bear a son, and shall call his name Immanuel.)

David (Ps. cxxxii. 11). — *De fructu ventris tui ponam super sedem meam.* (Of the fruit of thy body will I set upon thy throne.)

Solomon (Cant. vi. 10). — *Quæ est ista quæ ascendit sicut aurora consurgens.* (Who is this that ascends like the rising morning.)

Ezekiel (ch. xlv. 2). — *Porta hæc, quam vides, clausa erit et non aperietur.* (This gate, which thou seest, shall be shut, and it shall not be opened.)



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YOUTHFUL CHRIST
(on wall of North Aisle)



Photo by G. Naya

HOSEA AND JOEL
(on wall of North Aisle)

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Then, on the opposite wall, to our left, with a lovely figure of a youthful Christ clothed in a robe of gold, against a starry blue sky, to bring out His divinity, standing in their midst, are,

Hosea (ch. vi. 3). — *Quasi diluculum præparatus est egressus ejus, et veniet quasi imber nobis temporaneus, et serotinus terræ.* (His going forth is prepared as the morning, and he shall come unto us as the rain, as the latter and former rain unto the earth.)

Joel (ch. ii. 2). — *Similis ei non fuit a principio, et post eum non erit, usque in annos generationis et generationis.* (There hath not been like to him from the beginning, and after him there shall not be, even to the years of generations and generations.)

Micah (ch. i. 3). — *Ecce Dominus egredietur de loco suo, et descendit et calcabit super excelsa terræ.* (Behold the Lord cometh forth out of his place, and will come down and tread upon the high places of the earth.)

Jeremiah (Baruch, ch. iii. 38). — *Post hæc in terris visus est, et cum hominibus conversatus est.* (After these things he was seen on earth, and he dwelt with men.)

CHAPTER I

THE BIRTH AND INFANCY OF OUR LORD

I HAVE already said that as the Evangelist St. Mark omits the birth and infancy of our Lord, the story is largely taken for our New Testament from an apocryphal source. That source is the **Protovangelium of St. James**, which is written in Greek, assigned to the second century, and attributed to James the Less, the Lord's brother. Our compilers have also drawn it from the gospels of St. Matthew and St. Luke, and from the *Gospel of the Nativity of Mary*. It is depicted in fifteen scenes, which are set in the following less conspicuous parts of the church. The first eleven are in the north transept, the twelfth at the angle of the galleries of the nave and south transept, and the last three in the vault of the south transept. All the eleven in the north transept are on its western vault and wall, behind the gallery. That is to

say, if we stand facing the large tree, the work of Bianchini, from a drawing by Salviati (attributed by Mr. Ruskin to Paolo Veronese), which represents the genealogy of Mary, and which is a late addition (1542-1555), foreign to our Bible, they are on our left hand, above the door of the atrium. The story opens with :

(1) **The High Priest Praying in the Temple.** (*South or left-hand side of the vault.*)—This mosaic shows the interior of the temple, and the High Priest praying at the altar. On his turban is the *Petalon* (Ex. xxviii. 36), which bore the words “Holiness to the Lord.” Rays of light descend upon the altar to show that his prayer is heard and answered. Above his head are the words *SCS. Zacharias*, referring to John the Baptist’s father, who is sometimes, but erroneously, supposed to have been the High Priest. To understand the picture we must turn to the *Protovangelium of St. James*, and the *Gospel of the Nativity of Mary*. In these writings we read that Mary was dedicated by her parents, Anna and Joachim, to the Lord, and, like Samuel, was taken when a child to the temple, and left there to be brought up. When she reached the age of twelve, or fourteen, it was deemed inadvisable, and against custom, to retain her longer, and so

a council of priests was called. Unable to decide of themselves how to dispose of her the priests agreed that Zacharias, who stood "by the altar of the Lord," should pray for divine guidance in the matter. The mosaic represents him in the discharge of this duty.

(2) **The High Priest returning to Joseph his Rod, and confiding to him Mary.**—Here is shown the answer to the High Priest's prayer. He was divinely instructed to call the widowers and unmarried men of the house and family of David to the temple, each of whom was to bring his rod to be laid up before the Lord, and he whose rod should bud, or show a sign, was to receive Mary as his wife, for according to Isaiah, "A rod shall come forth from the root of Jesse and a flower shall ascend from this root." The mosaic shows how, as the High Priest Zacharias was restoring to the men their rods, that of Joseph blossomed, like Aaron's, and a dove alighted upon it. He therefore received Mary, who is represented stretching out her arms towards him, and led her away to his home in Nazareth. Mary, Joseph, and Zacharias, have each their names above them; and with reference to the whole scene there are inscribed the words: *Gignit virga nuces, Hanc uxorum tibi duces.*

(3) Meeting of Mary and Elizabeth.

—Over the heads of the two figures are the words *Hanna and Helisabet*, but the former name must have been inscribed erroneously by some mosaic restorer, as the scene represented is the meeting of Mary and Elizabeth, of which we have the record in St. Luke's gospel (ch. i. 39—56), as well as in the *Protovangelium of St. James*. Both narratives tell of Mary's journey to the house of Elizabeth, and both lay emphasis on the significance of their meeting, although the *Magnificat* is lacking in the apocryphal writing. A servant is seen drawing aside the door-curtain and gazing with earnest curiosity.

(4) Joseph chiding Mary. — In the *Protovangelium of St. James* we read that some months after Mary's return from her sojourn with Elizabeth, Joseph, who had been absent all the time working at his trade, came at length back to his home, when, finding Mary "in her sixth month," first blamed himself, saying, "I received her a virgin out of the temple of the Lord, and I have not watched over her ;" and then rebuked her, saying, "Oh thou, who hast been cared for by God, why hast thou done this, and forgotten the Lord thy God ?" In the mosaic Joseph wears a look of severity, whilst Mary is weeping and protesting her innocence.

Joseph's sons, each with a book in his hand, are seen looking on from behind. Above these two mosaics are the words : *Os fert Helisabeth, Mariæ, crimina Joseph.*

(5) **The Annunciation of the Birth of Jesus to Mary.** (*This, and the three scenes that follow, are on the right, or northern, side of the vault, divided from the foregoing by a beautiful Greek cross which has in the spaces between its arms the prophets, David, Solomon, Habakkuk and Joel.*)—Following the narrative of the *Protovangelium* this mosaic makes the scene of the Annunciation a well, over which a tree casts a grateful shadow. Mary is crossing from her house-door with a jug in her hand to draw water, when she is accosted by the angel Gabriel. In the East wells are always favourite places of resort, and in the Old Testament story we read of many touching and beautiful incidents happening beside them. It was by a well that Eliezer, Abraham's steward, found in Rebekah a wife for Isaac ; it was by a well Jacob met Rachael, and it was by a well that Moses helped and was helped by the daughters of the priest of Midian. And so it was natural that this incident of far-reaching importance should also be associated with a well. The subject has been a favourite one with poet and painter. In the



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THE INFANCY OF OUR LORD

Scenes 5, 6, 7, and 8

angel's address to Mary, and in Mary's reply, the *Protovangelium* does not materially differ from the narrative of St. Luke i. 26-38.

(6) **Mary receiving the true Purple and Scarlet for the Temple Veil.**—According to the *Protovangelium* at a council of the priests it was decided to make a new veil for the temple. For this virgins of the family of David were to be employed, and, amongst them, Mary was chosen. When they were all gathered into the temple, lots were cast as to the portion of the veil each should work, "and the true purple and the scarlet fell to the lot of Mary, and she took them and went away to her house." The mosaic shows Mary receiving the colours in a vase from the High Priest. A group of priests stand behind her, one with the roll of the testimony. The words referring to this and the preceding mosaic are : *Nuntiat expavit, Quo tingat vela paravit.*

(7) **The Annunciation of the Birth of Jesus to Joseph.**—This might be taken from the *Protovangelium*, but it is more probably from the gospel of St. Matthew (ch. i. 18-25), which contains the fuller account. It represents the removal of Joseph's perplexity as to what to do with Mary. Joseph is shown asleep on his couch, and an angel of the Lord appearing to

him in a dream, saying, "Joseph, thou son of David, fear not to take unto thee Mary thy wife, for that which is conceived in her is of the Holy Ghost. And she shall bring forth a son, and thou shalt call his name JESUS, for he shall save his people from their sins." The words referring to this mosaic are : *Angelus hunc monuit.*

(8) **Joseph and Mary going to Bethlehem for Enrolment.**—There is here brought before us the journey of Joseph and Mary from Nazareth in Galilee to Bethlehem in Judea, for enrolment according to the decree of Cæsar Augustus. The narrative is common to the *Protovangelium* and to St. Luke (ch. ii. 1-7). The two accounts are identical, excepting that in the former it is said, "He (Joseph) saddled the ass, and set her (Mary) upon it, and his son led it, and Joseph followed." In the mosaic Mary, with the babe, is seated on a white ass, whilst Joseph walks beside her, and his son follows carrying a bundle on a stick over his shoulder. Above them are the words : *Nunc censusolvere pergit.*

(9) **Joseph Warned to fly into Egypt.** (*On the wall-space.*) — As in a preceding mosaic, Joseph is seen asleep, receiving a divine message from an angel who stands beside his

couch. He is being warned of Herod's intention to slay all the young male children of Bethlehem, and counselled to fly into Egypt (Matt. ii. 13-15).

(10) **Joseph and Mary returning from Egypt.**—The return from Egypt is here portrayed. Mary, with the child, who has the cross-nimbus, is again seated on a white ass. Joseph goes before, and has his hand extended as if urging their departure. A palm-tree and a tower suggest Egypt. Behind them is a lad, carrying a bundle at the end of a staff across his shoulder, as in a former mosaic. In the inscription over these last two mosaics the word *Pharia*, from *pharos*, a light-house, is used to designate Egypt. *Hic redit a Pharia, Jesus cum Matre Maria.*

(11) **The Child Jesus in the Temple.**—The child Jesus, now twelve years of age, and therefore "a son of the law," because held personally responsible for its observance, is here represented sitting in the midst of the doctors in the temple, both hearing them and asking them questions (Luke ii. 41-52). Behind Christ's head is the cross-nimbus. Above the mosaic is inscribed : *Inter doctores sedet, hic sapientia floret.*

Beneath these three last mosaics, filling up the

wall-space, is depicted the story of Susanna in six compartments, being mainly late sixteenth-century work (1588-1591), from cartoons of Tintoretto and Palma Giovane. Both the subject and the style of its execution are out of place in our Bible.

(12) **The Massacre of the Innocents.**

(As I have already said, this is in the south transept, where its gallery meets that of the nave.)—This mosaic is invisible from the floor of the church, nor would it matter if it were invisible from every point. It is a repulsive modern one, the work of Angelo Roncato, from a cartoon of Pietro Vecchia (1652).

(13) **The Annunciation.**

(This, and the two following mosaics which complete this chapter, are in the vault above the choir screen. They are all modern, and out of place both as to style and to workmanship. They are by Giannantonio Marini, from cartoons by Tintoretto.)—This subject we have already had brought before us (mosaic 5), and if we glance across to the north transept, where Mary is represented receiving the Annunciation by a well, and then look at this, the contrast strikes one painfully. Here Mary is depicted kneeling at a fald-stool, reading a book, while an angel above holds towards her a lily. The inscription

is: *Angelus et Virgo verbo quoque Spiritus almus. Nunciat ista favet et caro fit repleb obumbrat.*

(14) **The Adoration of the Magi.**—The Magi, here attired as kings, with jewelled crowns on their heads, and massive chains of gold around their necks, present to the child Jesus on Mary's knee, their gifts, which Mr. Ruskin calls, "What is best in brightness, best in sweetness, best in bitterness—gold, frankincense, and myrrh." Two are young and one is old, and this latter, kneeling, has laid his crown at the infant's feet. Joseph stands in the background. The star is seen over the house, and angels in the sky bear a scroll with the letters *C. E. L.*, suggesting—what probably was once inscribed on it—*Gloria in Excelsis*.

(15) **The Presentation in the Temple.**—Mary and Joseph have come up to the temple to present the child Jesus to the Lord, bringing with them for sacrifice a pair of turtle doves. The High Priest has carried out the dedication by setting the child on the altar, on which also has been placed the offering. Mary, Joseph, the aged Simeon, and others are present (Luke ii. 22-38). Because the mosaic is of late date, it has not a few adjuncts that are foreign to the temple service. The turban of the High Priest

is changed to a mitre, and an attendant carries the train of his robe, whilst a woman holds a lighted candle. The inscription is :

*Fertur in exemplo, Jesus pura hostia templo;
Qui redimit servos, verus Deus atque sacerdos.*

(The visit of the Magi, the flight into Egypt, and the Massacre of the Innocents, are repeated in the Baptistery, see Appendix, Note C.)

CHAPTER II

OUR LORD'S PREPARATION FOR HIS PUBLIC MINISTRY

(1) **The Baptism of Christ.** (*In the vault above the choir screen.*) — As “Jesus himself began to be about thirty years of age” (Luke iii. 23), the time had come when He should leave the seclusion of His home to enter upon the duties of His public ministry. Accordingly, the first step taken in preparation for this crisis in His life was to leave Nazareth, in Galilee, and, travelling southward, to where John, His forerunner, was baptizing by the banks of the Jordan, in Judea, to offer Himself for baptism. The Baptist, we know, hesitated to baptize his Lord, saying, “I have need to be baptized of thee, and comest thou to me?” He, who came, however, not to destroy the law, but to fulfil it, overcame John’s scruples by saying, “Suffer it to be so now, for thus it becometh

us to fulfil all righteousness." Then we read, "He suffered him." In this mosaic Jesus Christ is standing in the river Jordan—whilst John, on the bank, pours water upon His head from a shell. A lamb reclines at the Baptist's feet, and behind him a spring of water gushes out of the hill-side. There is also a representation of what is told us in St. Mark's narrative that, "straightway coming up out of the water, he saw the heavens opened, and the Spirit, like a dove, descending upon him," in which spiritual anointing we may see a fulfilment of the words of Isaiah, that there should "rest upon him, the spirit of wisdom and understanding, the spirit of counsel and might, the spirit of knowledge, and of the fear of the Lord." It is to be regretted that this sublime scene in the preparation of our Lord for his life's work, by which He was, as it were, set apart and consecrated for it, and proclaimed before the world to be by sign and word God's Son, and the Messiah, is depicted in one of those vulgar and theatrical mosaics, already referred to—the work of Giannantonio Marini.

(Another mosaic of the Baptism of Christ is in the Baptistery. See Appendix, Note D. 8.)

(2) **The Temptation of Christ.** (*In north vault of south transept.*) — Closely connected

with the Baptism of Christ is His Temptation. In the former, as Archbishop Trench has said, "He received His heavenly armour, and now He goes forth to prove it." The mosaic which sets the Temptation before us is one of the oldest in the church, and is, according to Mr. Ruskin, "entirely characteristic of the Byzantine mythic manner of teaching." It sets forth the threefold Temptation in the order observed in St. Matthew's gospel.

(a) Christ is depicted sitting high up on a rugged hill-side, under a sheltering rock, with a scroll in His hand. This wilderness country is in keeping with the description in "The Land and the Book," of the Quarantania, the wilderness that goeth up from Jericho, the traditional scene of the Temptation. The Devil, or as St. Mark calls him, Satan (the Adversary), in the form of a small black figure with wings, naked, save for a greenish cloth round his loins, is poised beneath the Saviour, holding up to Him, who is doubtless feeling the pangs of hunger after His forty days fast, a quantity of stones in the fold of his garment. Thus, as if in sympathy with Him in His distress, he tempts Him, saying, "If Thou be the Son of God (as at your baptism you were declared to be), command that these stones be made bread." Christ's right hand is raised as if

replying, with special reference to the scroll of God's word in His left hand, "It is written man shall not live by bread alone, but by every word that proceedeth out of the word of God." He resists the gratification of material appetite at the expense of trust in God. He places spirit above body, crushes "the lust of the flesh," and in obeying His Father's will, virtually says, "I have meat to eat that ye know not of."

(b) Christ is seen standing on a dome-like structure raised on a tower, "Herod's royal portico," the "pinnacle of the temple" overhanging the ravine of Kedron. Before Him Satan is again poised in space, and tempts Him to manifest in a wrong way His Divine Sonship, by throwing Himself down into the abyss, and thus put to the proof the promise made that God would give His angels charge concerning Him to bear Him up in their hands (Ps. xci.). Christ's left hand still holds the scroll, to which He once more refers, as with outstretched right hand He answers, balancing Scripture with Scripture, "It is written again thou shalt not tempt the Lord thy God." Thus the temptation to spiritual pride and presumption was resisted.

(c) Christ, in the same attitude as before, stands on the top of a peaked mountain, perhaps



Photo by C. Nagel

THE TEMPTATION

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the high and precipitous Quarantania. Its whole summit is strewn with piles of gold, to represent "the kingdoms of this world, and the glory of them," which "the prince of this world" showed Him in a moment of time,

By what strange parallax or optic skill
Of vision, multiplied through air, or glass
Of telescope, were fruitless to inquire.

Satan, thus tempting Christ to forego obtaining these—"his purchased possession"—by a life of suffering and a death of shame, offers them all to Him at once, if He will but fall down and worship him. As the consequence of Christ's words, "Get thee hence, Satan, for it is written, thou shalt worship the Lord thy God, and him only shalt thou serve," Satan is seen plunging headlong, bat-like, into space, and angels appear in the sky ministering unto Christ, the Prince of Light, who has thus, unscathed, put to flight the Prince of Darkness, and has also qualified Himself "to succour those who are tempted," proving for His followers for all time the truth of the words, "Resist the devil, and he will flee from you."

On the narrow arch between this vault and the cupola of the south transept, is a figure of Moses bearing an open scroll, on which are the

texts, all taken from the writings of the great prophet and law-giver, by which our Saviour baffled Satan.

Non in solo pane vivat homo (Deut. viii. 3).

Non tentabis Dominum (Deut. vi. 16).

Deum tuum adorabis, et illi soli servies (Deut. x. 20).

(For the Life of Christ's Forerunner, see Appendix, Note D.)

CHAPTER III

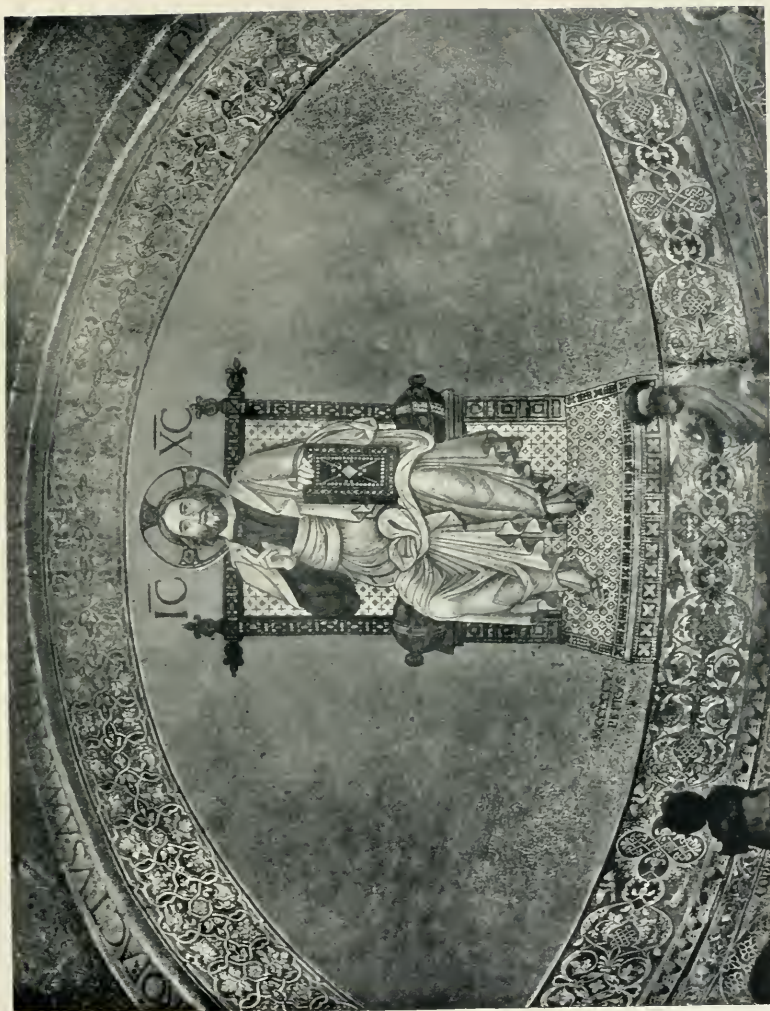
THE DISCOURSES OF OUR LORD

THE compilers of our New Testament realised, as indeed, taking St. Mark's gospel as the groundwork of their teaching, they were naturally led to do, that Christ gathered up in His own person all His teaching. They felt that whilst other prophets and teachers separated themselves from the truths they taught, Christ identified Himself with His every utterance—that He did not say, "I show the way, I teach the truth, I explain life, I demonstrate the resurrection," but "I am the way, the truth and the life," "I am the resurrection and the life." They realised, in short, that Christianity is not a system of abstract doctrine, and that what makes a Christian is not subscription to a creed, but that Christianity is Christ, and that a Christian is one who believes in Him. Hence they have recorded but few of Christ's discourses, and those they have recorded,

as will appear to us in reading them, have reference almost always to Himself.

“ From the rising of the sun, even unto the going down of the same,” Christ’s name was to be “ great among the Gentiles,” and so eastward and westward in the church, in the apse towards the rising sun, and above the western door towards its setting, Christ, the Teacher, sits enthroned, “ His line going out to all the earth, and His words to the end of the world.”

(1) **Inauguration of His public Ministry at Nazareth.** (*In the apse.*)—Filling the lunette of the apse is a large mosaic of our Lord, which represents Him sitting in the act of teaching, with the closed book of the law, from which He has been reading, resting edgeways on His knee, and supported by His right hand. Unfortunately, it is not in its original condition, having suffered considerably from sixteenth-century restoration. This mosaic, supplemented by those in the cupola above the altar, sets before us the first recorded discourse of our Lord, with which, so to say, He inaugurated His public ministry. Entering the synagogue of Nazareth as a teacher—which He must often have done before as a learner, for Nazareth was His home, and there He was “ brought up ”—“ there was delivered unto him the book of the prophet Esaias. And when



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DISCOURSE AT NAZARETH

Photo by C. Naya

he had opened the book, he found the place where it was written, The Spirit of the Lord is upon me, because he hath anointed me to preach the gospel to the poor ; he hath sent me to heal the broken-hearted, to preach deliverance to the captives, and recovering of sight to the blind, to set at liberty them that are bruised, to preach the acceptable year of the Lord." And closing the book He began to say unto them, " This day is this Scripture fulfilled in your ears." " The passage read," says Dean Alford, " stands in the middle of the third great division of the book of Isaiah, that namely, which comprises the prophecies of the person, offices, sufferings, triumph, and Church of the Messiah ; and thus by implication announces the fulfilment of all that went before, in Him who then addressed them." In harmony with this there is another figure of Christ in the apex of the cupola, around and beneath which is a circle of Old Testament prophets, each holding an open scroll, on which is inscribed a Messianic prediction. These, identifying the Christ of prophecy above them, with the Christ of history below, seem to say with one voice that echoes round the dome, " These things we uttered when we saw his glory and spake of him." The prophets and their prophecies are the following :

Isaiah (ch. vii. 14).—*Ecce virgo concipiet, et pariet filium, et vocabitur Emmanuel.* (Behold a Virgin shall conceive and bear a son, and shall call his name Emmanuel.)

Jeremiah (ch. iii. 16). (Really from the book of Baruch, Jeremiah's friend.)—*Hic est inquit, Dominus noster, et non æsti.* (This is, I say, our God, and we shall not esteem another in comparison with him.)

Daniel (ch. ix. 24-27).—*Cum venerit Sanctus Sanctorum cessabit unctio.* (When the Most Holy One shall come, the oblation shall cease.) The words gather up the gist of Daniel's prophecy.

Obadiah (ch. i. 21).—*Ascendit Salvator in montem Syon et erit regnum Domino.* (And the Saviour shall come up on Mount Zion, and the kingdom shall be the Lord's.)

Habakkuk (ch. iii. 3).—*Deus ab austro veniet, et Sanctus de Monte Pharan.* (God came from the south, or Teman, and the Holy One from Mount Paran.)

Hosea (ch. vi. 2).—*In die tertia suscitabit nos et vivemus.* (In the third day he shall raise us up, and we shall live.)

Jonah (ch. iii. 8).—*Convertatur vir a via sua mala, et ab iniquitate.* (And let every man turn from his evil way, and from his iniquity.)



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ISAIH AND DAVID

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SOLOMON AND EZEKIEL

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Zephaniah (ch. ii. 3).—*Querite Dominum omnes mansueti terræ.* (Seek ye the Lord, all ye meek of the earth.)

Haggai (ch. ii. 7).—*Ecce veniet desideratus cunctis gentibus.* (Behold the desire of all nations shall come.)

Zechariah (ch. vi. 12).—*Ecce vir oriens nomen ejus.* (Behold the man whose name is “The Branch.”)

Malachi (ch. iii. 1).—*Ecce mitto angelum meum ante faciem tuam, qui præparabit viam tuam.* (Behold, I shall send mine angel before thy face, who shall prepare thy way.)

Solomon (Cant. vi. 10).—*Quæ est ista quæ ascendit sicut aurora consurgens.* (Who is she that ascends like the rising morning.)

David (Ps. cxxxii. 11).—*De fructu ventris tui ponam super sedem meam.* (Of the fruit of thy body will I set upon thy throne.)

In the spandrels of the cupola are the four Living Creatures, not, however, those of Ezekiel’s vision, but those of the Apocalypse, for each has “six wings about him,” and the words written over them have reference to the opening of the book, sealed with seven seals. The following is the order :

The Lion=St. Mark—*Quæque sub obscuris.*

„ Angel=St. Luke—*De Cristo dicta figuris.*

The Eagle=St. John—*His aperire datur.*

„ Ox=St. Matthew—*Et in his Deus ipse notatur.*

(Whatever things under obscure figures have been said of Christ, it is given to these to unveil, and in them God Himself is known.) St. Matthew also bears the words : *Fuit in diebus Herodis regis* (It was in the days of Herod, the King . . .). Lastly, on the edge of the apse, encircling, as it were, the figure of Christ, are the words :

*Sum Rex cunctorum, caro factus amore reorum
Ne aesperetis veniæ dum tempus habetis.*

(Similar Old Testament witness to Jesus is inscribed in the Baptistery. See Appendix, Note E.)

(2) **The Door of the Sheep-fold.** (*Above the main entrance.*)—Looking now westward, down the nave of the church, another large mosaic of Christ is seen, framed in marble, and set above the main entrance. The subject of this mosaic, the conspicuous position assigned to it, the text of scripture gleaming on the open pages of the book, the inscriptions round and above it, all mark it out as one of supreme importance—one, indeed, that strikes the keynote of the church. It represents Christ sitting robed in royal purple and blue, behind His head



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ST. MARK'S VENICE.

"I am the Door."

the golden disc marked with the shadow of the cross, and the monogram I-C X-C, Ἰησοῦς Χριστός (Jesus Christ). At His right hand is Mary, with, as usual, a simple circlet of gold behind her head, her monogram, and her hands raised in prayer. On Christ's left hand is St. Mark in a similar attitude of worship and with a similar nimbus. Christ, thus adored, has His right hand raised in the act of blessing, whilst His left holds a Bible on His knee, the outspread pages of which, turned full towards the spectator, bear in large letters the words : EGO SUM HOSTIUM, PER ME SI QUIS INTROIERIT, SALVABITUR ET PASCUA INVENIET (John x. 9) (I AM THE DOOR : BY ME IF ANY MAN ENTER IN HE SHALL BE SAVED, . . . AND FIND PASTURE). The selection of these words, taken from our Lord's parables of the Sheep-fold Door, and the Good Shepherd, are most significant. They sum up more fully than any other words of equal number in the whole range of the New Testament, the message of the Gospel, for they proclaim the feeding and the folding of the flock, safety and sustenance, protection and provision for every man, and for all men, in Jesus Christ alone, independent of all else besides. And for this reason, according to the rules of the School of

Mount Athos for church decoration, they were usually put over the main door, to be read by those entering. Their transference to the inside of the church in this case is appropriate, as they form an integral part of our New Testament. In connection with this mosaic there are carved on the red marble arch that frames it the words : JANUA SUM VITÆ, PER ME, MEA MEMBRA VENITE (I AM THE GATE OF LIFE, O MY MEMBERS ENTER BY ME) ; and on the band of the same material that crosses the church under the gallery : QUIS FUERIT, DE QUO TE QUO PRECIOQUE REDEMIT, ET CUR TIBI FECIT, ET DEDIT OMNIA, MENTE REVOLVE (WHO HE WAS, AND FOR WHAT PURPOSE, AND AT WHAT PRICE HE REDEEMED THEE, AND WHY HE DID THIS FOR THEE AND GAVE THEE ALL THINGS, CONSIDER).

(3) **The Sermon on the Mount.** (*North transept cupola.*) — One would think that the compilers of our New Testament, having shown in the preceding discourses that a Christian is one who has union with Christ, now wished to show that the possession of this union will manifest itself in the life, that man “in Christ” will “live Christ,” that his faith will show itself by his works. And this they have done in the cupola of the north transept in a wonderful way. In its topmost

height they have set a beautiful Greek cross, and in its centre, from which radiate the four equal arms, they have placed eight Greek letters in a circle. What these letters signify is obscure, but they suggest to my mind the words which, according to Byzantine custom, were often inscribed in like positions, $\overline{\text{IHC}} \overline{\text{XP}}$ $\overline{\text{IANTOKPATΩP}}$ (JESUS CHRIST ALMIGHTY). Then close to this centre in the north and south arms of the cross, they have put an *alpha*, and in the same position in the east and west ones an *omega*, showing how all is summed up in Christ, who is "Alpha and Omega, the beginning and the ending, which is, and which was, and which is to come, the Almighty." Then, on the arms of the cross, they have inscribed a paraphrase in Latin rhyme of that precept of the Sermon on the Mount, which is the key-note of the whole sermon, and which, if carried out, would fulfil "the law and the prophets," and bring in an era of universal peace and brotherhood, righteousness and kindness, the Golden Rule, the Royal Law, "Therefore all things whatsoever ye would that men should do to you, do ye even so to them, for this is the Law and the Prophets." The paraphrase is as follows :

<i>Quod tibi vis fieri</i>	=	On the east arm of the cross
<i>Hoc facias alteri</i>	=	„ west „ „
<i>Quod tibi non placeas</i>	=	„ north „ „
<i>Alteri non facias</i>	=	„ south „ „

Lastly, on either side of the windows in the cupola, which look due east and west, are the symbols of the four Evangelists. Above the head of the Eagle (St. John) is the word *Christus*; above that of the Ox (St. Matthew), *Christus Imperat*; above that of the Angel (St. John), *Christus Regnat*; and above that of the Lion (St. Mark), *Christus Vincit*. So thus there circle round the cupola: **Christ**; **Christ commands**; **Christ reigns**; **Christ conquers**.

(There are also depicted here some traditional scenes in the life of St. John the Evangelist, but these I describe in chapter x., "The Acts of the Apostles.")

(4) **Parable of the Two Debtors.** (*On south vault of north transept.*)—On the edge of the arch next the vault are written the words: *Femina peccasti, tibi parce minus amasti*, showing that this mosaic originally had reference to the woman who was a sinner, who washed our Saviour's feet with tears, and anointed them with precious ointment in Simon the Pharisee's house, on which occasion our Saviour answered his host's unuttered thought

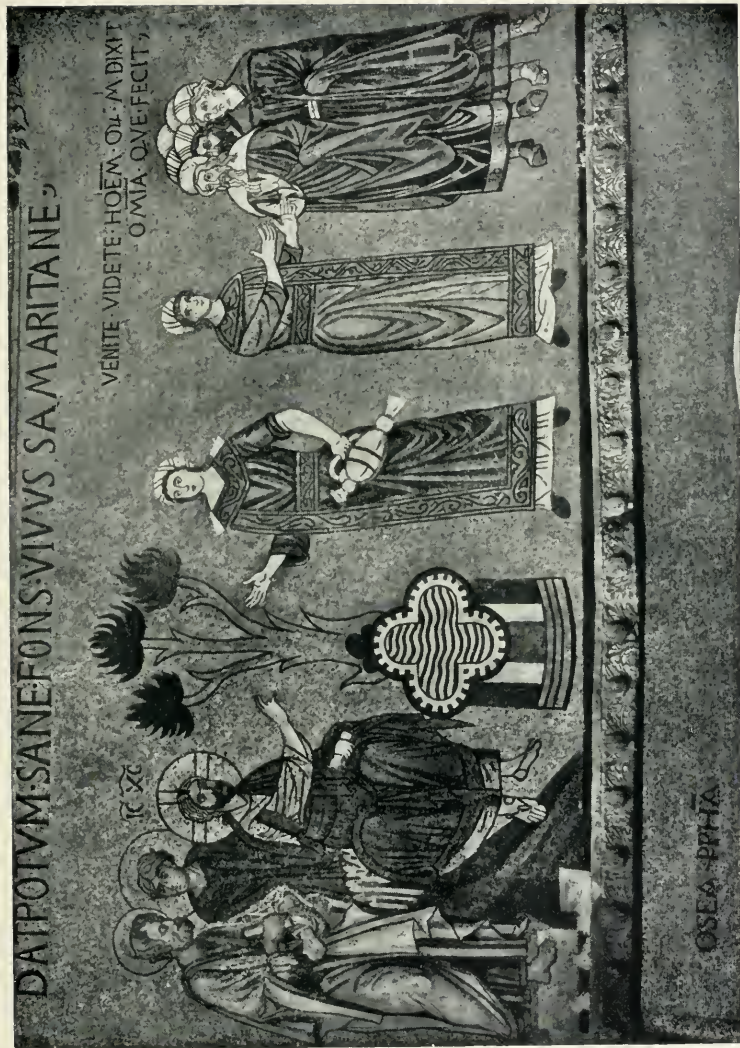


Photo by C. Noyes

CHRIST AND THE WOMAN OF SAMARIA
(South Transept, East Vault)

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by the parable of the Two Debtors. The words also show that the incident is that related by Luke, which the Venetians, following the Greek Fathers, distinguished from the feet-washing recorded by the other three Evangelists. Some late mosaic worker, restoring this scene, and not understanding it, has given it the appearance of the Last Supper.

(5) **The Living Water.** (*On east vault of south transept.*)—This discourse of our Lord is represented in two parts. First, Christ is shown sitting, wearied with His journey and the midday heat, by the old historic well of Jacob, outside Sichar or Shechem. The well is made Venetian in character, and the water in it is represented by the usual wavy white and blue lines. Our Lord's right hand is extended as He discourses to the Samaritan woman, who has come to draw water, of that living water which He, who is the fountain of life, has to give, "of which if one drink he will never thirst again;" and of that spiritual worship which is independent of all local centres and all times and seasons. In the second part the woman is depicted talking to a group of men about Christ, "witnessing a good confession," and saying to them, with both hands raised in her excited eagerness, "Come

see a man which told me all things that ever I did." On the mosaic are the following inscriptions : *Dat potum sane fons vivus Samaritane. Venite videte hominem qui mihi dixit omnia que feci.*

(6) **The Call of Zacchæus.**—(On east vault of south transept.)—This mosaic very well represents the call of Zacchæus, which was also the occasion of our Saviour's proclaiming His world-wide mission in the words : "The Son of Man is come to seek and to save that which is lost," and His speaking the parable of the Ten Pounds. Jesus, followed by His disciples and a crowd of people, was passing, as St. Luke (ch. xix. 1-10) tells us, through Jericho on His last journey to Jerusalem, when He saw Zacchæus, the chief of the publicans of Jericho, and a man of wealth and influence, amongst the branches of a wayside sycamore tree, into which he had climbed in order to see Jesus, as being little of stature he had failed to get near him because of the press. Our Lord, with a scroll in His left hand, is represented raising His right towards Zacchæus, and, adopting the royal style, is commanding him to come down for He was going graciously, as a king invites himself, to abide at his house that day. *Precipis, alme Deus ; properans descendo Zacheus.*



Photo by C. Nave

CHRIST AND ZACCHAEUS
(South Transept, East Vault)

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CHAPTER IV

THE MIRACLES OF OUR LORD

WE have just read the Sermon on the Mount in the north transept cupola, and now, if we look below at the **Vaults** sustaining it, we shall find the "word confirmed by signs following." All these vaults, with the exception of the western one, which, as we have seen, is devoted to our Lord's infancy, are inscribed with mosaics which set forth His miracles, and the series extends itself into the south transept as well. We shall, therefore, begin our study of them by remembering the words of Augustine: "All the acts of the Word are themselves words for us, they are not as pictures merely to look at and admire, but as letters which we must seek to read and understand."

(1) **The Turning of Water into Wine.**
(*On south vault of north transept.*) — The apostle St. John, discrediting all the meaningless

miracles attributed to the child Jesus in the Apocryphal gospels, tells us that the Turning of Water into Wine was the first miracle our Lord ever wrought, "This beginning of miracles did Jesus, and manifested forth his glory (glory possessed before, but concealed till now), and his disciples believed on him" (John ii. 1-11). Appropriately did a miracle that typified the whole transforming, regenerating, ennobling work of Jesus inaugurate "the birthday of His power." The mosaic, above which is inscribed, "*Nuptiæ in Cana Galilæ*," shows a happy marriage festival. Christ is at the head of the table; next Him is Mary, and then the bride and bridegroom. At the further end is seen a servant pouring out, from a large stone water-pot, the water turned into wine, and bearing it "to the governor of the feast." A conspicuous figure in the foreground is a man with a violin, no doubt put there by Tintoretto, from whose cartoon it was made (1568-1571), to emphasise the sanction our Lord gave by His presence to all natural and innocent enjoyments. This miracle was a favourite subject in Christian art; and that the compilers of our New Testament realised its importance, and wished to draw special attention to it, is seen by their having written on the edge of the arch next the vault

the words: *Hic aqua fit vinum, lex gratia flamme mirum.*

(2) **The Cleansing of the Leper.** (*On south vault of north transept.*)—Above the former mosaic is this one representing Christ curing the loathsome, and, so far as human skill then availed, the incurable disease of leprosy. As it is a modern mosaic by Bozza, from a cartoon of Paolo Veronese (1566–68), no care has been taken to represent the lepers observing the Mosaic regulations regarding the disease, which however were more religious than sanitary, as leprosy was the symbol of the corruption and impurity of sin, and of the separation it brings between God and man. On either side of Christ stands a leper, one almost naked, with the disease showing white on his hand; and the other clothed, with the leprosy visible on his leg. The mosaic represents the miracle recorded by St. Mark (ch. i. 40–45), as the words, *Volo mundare*, above it show.

(3) **The Healing of the Syrophœnician Woman's Daughter.** (*On south vault of north transept.*)—The words of Scripture, attached to this mosaic, show that the Venetian mind grasped the chief lesson of the miracle, namely, the triumphant faith of the woman that turned discouragements into

encouragements, refusals and repulses into acceptances, and made what seemed insuperable obstacles into stepping-stones to attainments. It was something of the spirit the Venetians themselves displayed in founding their city and republic. We learn from St. Mark's narrative (ch. vii. 24-30), that the woman's daughter, out of whom Christ cast the evil spirit, was not present when the miracle was performed. She is however represented here with her mother as witnessing to the reality of the cure. The inscription of this mosaic, already referred to, is : *O mulier magna est fides tua.*

(4) **The Raising of the Widow's Son.** (*On south vault of north transept.*)—In this mosaic a young lad is standing with his mother before Christ. Behind them is an apostle. There is no trace of death in the presence of the Lord of Life, and only the words, *Adolescens, tibi dico surge*, reveal the tremendous miracle that has taken place, changing a scene of utter desolation and mourning for an only son, into one of quickening, and happy fellowship and joy. The scene however is to be interpreted as having special reference to the words : And he delivered him to his mother (Luke vii. 11-17).

(5) **The Healing of the Man sick of the Palsy.** (*On north vault of north*

transept).—This mosaic records another of Christ's mighty works, wrought in answer to a faith that overcame all difficulties and hindrances. It shows our Lord (I-C X-C) sitting "in the house," or, as it is rendered in the revised version, "at home" in Capernaum, "his own city," His left hand holding a scroll and His right hand in the attitude of teaching (Mark ii. 1-12). Four men, bearing one sick of the palsy, unable to get near Christ because of the crowd, have ascended by outside steps to the housetop, and, having broken up the tiling, have, by means of ropes, "let down the bed whereon the sick of the palsy lay into the midst before Jesus." Jesus, pleased with this display of a conquering faith on the part of the paralytic and of those who carried him, and perceiving the sufferer to be burdened with a weight of sin as well as of sickness, first spoke to him the absolving declaration, "Son, be of good cheer, thy sins are forgiven thee," and then, to show to the murmuring scribes sitting by that in claiming to exercise the divine prerogative of forgiveness He was guilty of no blasphemy, He said to the sick of the palsy, "Arise, take up thy bed, and go thy way into thine house." *Ponunt languentem, fit sanus, fertque ferentem.*

(6) **The Stilling of the Tempest.** (*On north vault of north transept.*)—This mosaic displays another miracle precious to the heart of Venice, for it records an experience that must frequently have been that of its daring fishermen and seafaring merchantmen. Tossed in their little ships on the Adriatic Sea and in Oriental waters, as the disciples were on the Lake of Galilee, they must often have turned to Christ in their danger, and, awakening their sleeping faith in Him, have found safety and succour. Christ, whom “the winds and the sea obey,” and who measures “the waters in the hollow of his hand” is twice depicted, first, calmly sleeping at one end of the boat on a cushion, His arm hanging over its side and almost drenched with the whirling waters, beside Him a disciple who in alarm has rushed to touch and awake Him; and secondly, as calmly standing erect at the other end of the boat, rebuking the winds and the sea, and saying to them, “Peace, be still.” Archbishop Trench says, “We must not miss the force of that word ‘rebuke,’ nor the direct address to the furious elements, ‘Peace, be still,’ which only St. Mark (ch. iv. 35-41) records, for in these there is a distinct tracing up of all the discords and disharmonies in the outward world to their source in a person

. . . even as this person can be no other than Satan." In Scotland I have sometimes heard sailors discussing the likelihood of a storm arising, when there were clergymen on board their ship; this being due to their belief in the hostility that "the prince of the power of the air" bears to Christ and His servants, and doubtless also to the narrative of Jonah. *Somnus discessit; vigilans mare, flumina, pressit.*

(7) **The Healing of the Man with a Dropsy.** (*On north vault of north transept.*)—This mosaic shows a very noble figure of Christ. His look is full of pity, not unmixed with sternness, approaching to anger, and its dignity is heightened by a wealth of loose flowing hair that falls almost to His shoulders. His right hand is raised, and behind Him stand two of His followers. Before Him is supported a poor man swollen with a dropsy, and apparently too weak to stand alone. Behind the man stand a number of self-righteous Pharisees, watching our Lord with suspicion. The mosaic well represents the incident. It is one of the seven cures reported by the Evangelists as having been wrought by Christ on the Sabbath. He here has entered "the house of one of the chief Pharisees to eat bread on the Sabbath" (Luke xiv. 1-6), but the invitation

has been insincerely given, in order that His enemies might find matter of accusation against Him. Either by the arrangement of His enemies, or by the importunate faith of others, this sufferer is brought into Christ's presence. Our Lord, knowing that these cavillers are watching to accuse Him of Sabbath breaking, silences them, rebuking their formalism, teaching them what the true hallowing of the Sabbath means, and justifying His cure, by showing them that if they would save an ox or an ass from drowning in a well on the Sabbath day, He might well save a man from perishing by dropsy. The mosaic itself is comparatively recent, having been made by Blanchinus in 1557, though the motto, *Hydropicum curat, sua jam non sabbata servans*, is an ancient one.

(8) **The First Miraculous Draught of Fishes.** (*On north vault of north transept.*)

—The Venetians must have felt that this was another of those miracles that had a peculiar fitness for them, as they lived on the water, and as so many of them pursued the calling of fishermen; and perhaps it was to not a few a source of inspiration as they thought of how Christ glorified for the Apostles their humble calling, and put matters of tremendous moment

touching the Church and the world, into their hands. The mosaic sets forth (*a*) the occasion of the miracle, (*b*) the miracle itself, (*c*) the result. (*a*) The occasion was Christ, making use of Simon's boat, from which the better to teach the people crowded on the shores of the Lake of Gennesaret. In the mosaic Christ is seen sitting addressing them, with outstretched arm, from the stern of the boat. (*b*) The miracle is suggested by two fishermen leaning over the gunwale of the boat, pulling hard at the ropes of the nets, that having enclosed a great multitude of fishes are on the point of breaking. (*c*) The result is shown in the astonishment expressed in the faces of all; in James and John preferring the Gospel of Christ to their gains as is indicated by their holding books, and in Simon raising his hand in awe, as if saying, "Depart from me for I am a sinful man, O Lord" (Luke v. 1-10). *fussit piscantur capiuntur vel numerantur.*

(9) **The Cleansing of the Ten Lepers.** (*East vault of north transept.*)—Outcasts from society lepers naturally sought each other's company; and, as in Elisha's day, so in Christ's, they seem to have congregated near the gates of cities. The mosaic shows ten such haggard creatures, amongst them a woman,

imploing Christ, with outstretched hands, to have mercy on them. Christ commanded them all to go and show themselves to the priests, and obeying in faith His command, they were cleansed. One only, a Samaritan stranger, when he saw that he was healed, turned back, and with a loud (restored) voice, glorified God, and, thanking Jesus for one blessing, received another and a better. Grateful for bodily cleansing, he obtained spiritual cleansing as well. Probably the leper kneeling before Christ is meant to represent this Samaritan (Luke xvii. 12-19). Appended to this mosaic is the inscription: *Ecce decem mundo, quia me colit huicque polumdo.*

(10) **The Healing of the Centurion's Servant.** (*North transept, east vault.*)—This centurion, and others mentioned in Scripture, were amongst the first Gentile believers in Christ, and the forerunners of those many soldiers who went forth from Rome, to conquer lands for Cæsar and men for Christ—the first missionaries of the cross. The character of the centurion here spoken of was particularly noble, as manifested in his love for his slave, in his munificence towards the Jews, and in his humility and faith. The mosaic represents him kneeling, a humble suppliant, before Christ,

with his soldiers and servants behind him. It is a modern work by Paolo Vecchia, (1641-1648), and does not do the scene justice. But the compilers of our New Testament seized on the central teaching of the miracle, the triumph of faith, and placed above the mosaic the centurion's words (Luke vii. 1-10): *Tantum dic verbo, et sanabitur ergo.*

(11) **The Healing of the Woman with an Issue of Blood.** (*North transept, east vault.*)—The Jews were commanded, as we learn from the book of Numbers (chap. xv. 38), to wear fringes with a ribbon of blue on the borders of their garments, so as to separate them as holy unto the Lord, and it is St. Mark, so rich in details, who notices that those sick persons who touched, as it were, but the border of Christ's garment were made whole (Mark v. 25-34). The woman, the subject of this miracle, was one of that class. She probably thought that some magical influence emanated from Christ, and, indeed, "virtue did go out of him," though not without His volition. In this case He made the woman, probably ashamed of her uncleanness, witness a good confession before many witnesses, with the result that she, like the Samaritan leper, got a double blessing, for she was brought into a

spiritual relationship with Christ. The mosaic shows a crowd of people thronging around the Saviour, and this woman kneeling behind Him, touching "the hem of His garment." The verse appended to it is: *Tangit curatur virtus exit nova fatur.*

(12) **First Multiplication of the Loaves and Fishes.** (*South transept, east vault.*)—This is the only miracle of our Lord recorded by all the four Evangelists (Matt. xiv. 15-21; Mark vi. 34-44; Luke ix. 12-17; and John vi. 5-14). Probably it is so because the people recognised in it an emphatic proof of His Messiahship, for they expected a Messiah who, like the prophet Moses, would "furnish a table" for them "in the wilderness," and "give them bread from heaven to eat," and make "an handful of corn in the earth" so productive that "the fruit thereof would shake like Lebanon." And probably, also, because the disciples themselves afterwards saw the connection between the earthly and the heavenly, realising Christ to be the Living Bread that satisfies the spiritual hunger of the whole world. The mosaic brings the miracle in its triple fulness before us. First, our Lord is seen blessing the five barley loaves and the two small fishes by gently touching them as they are held

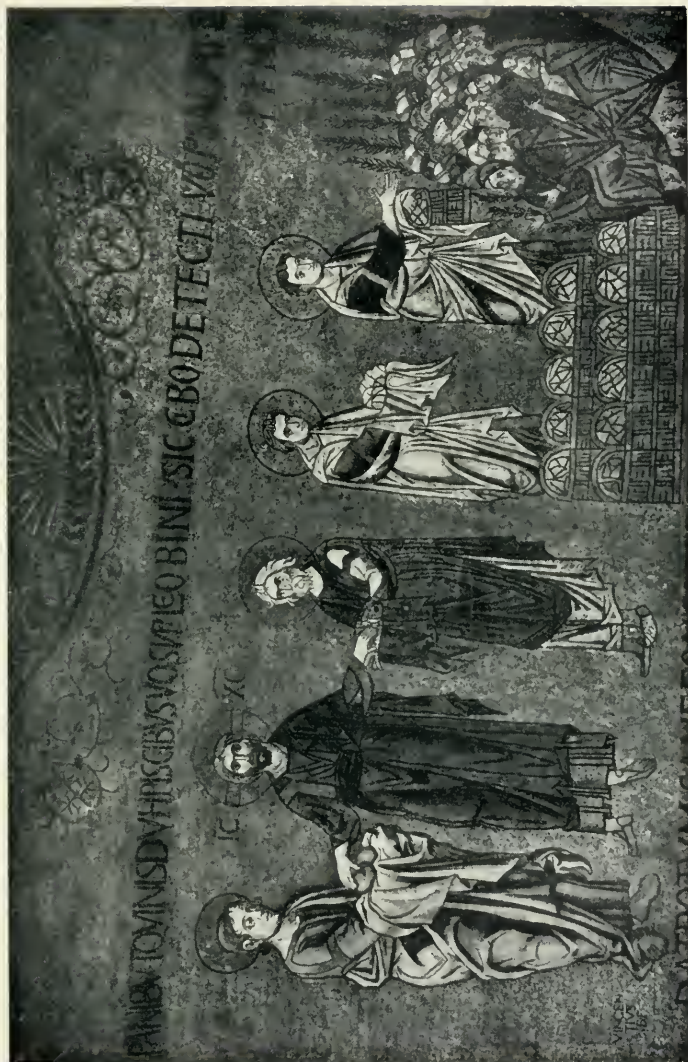


Photo by C. Naya

FIRST MULTIPLICATION OF THE LOAVES AND FISHES
(South Transept, East Vault)

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up towards Him by two disciples, one of whom stands on His right hand, and the other on His left. Secondly, a group of about fifty persons, conspicuous amongst whom is a woman with a baby, suggests the orderly symmetrical arrangement in companies on the green grass, of the five thousand men besides women and children, that made the distribution of food by the disciples to such a vast multitude not only a possible but a simple feat. A disciple is seen approaching the group with a quantity of bread in the fold of his robe, slung over his arm. Lastly, eleven baskets, full of bread, are set in order on the ground, whilst a disciple with the twelfth on his arm, gathers up the last remaining fragments, attesting the reality of the miracle, and the bounteousness of the provision made. On this mosaic are inscribed the words :

*Panibus ut quinis, vos piscibus imples binis,
Sic cibo detectis, vos psalmis, lege, prophetis.*

(13) **The Walking on the Sea.** (*South transept, east vault.*)—The Venetians loved to depict the miracles of our Lord that reveal Him as He whom “the winds and waves obey,” who “maketh the storm a calm, so that the waves thereof are still,” and which show His watchful care over those “who go down to

the sea in ships, and do business in great waters," bringing them safely through storm and tempest "to their desired haven." In this mosaic we see Jesus, who the day before had miraculously fed five thousand in the wilderness, and had afterward spent the greater part of the night in prayer on a lone mountain, calmly treading on the waves of the sea of Galilee, "making his way in the sea and his path in the great waters." We then see the ship in which the disciples sailed being tossed in the middle of the lake. The disciples look wearied with their "toiling in rowing," and terrified, for like many of Christ's followers in every age, they mistake their Saviour who now draws near to them with blessings for some apparition of the night. Lastly, St. Peter is represented walking on the sea, or rather sinking in it, for, failing to keep "the beginning of his confidence firm unto the end," his foot slippeth in deep waters, but the Lord, coming to his rescue, holds him up, as He does all believing, though faltering, ones (Mark vi. 45-52). Inscription : *Modicæ fidei quare dubitasti ? Cum mergi cepit Petrus, pia dextra recepit.*

(14) **The Healing of the Impotent Man at Bethesda.** (*South transept, east vault.*)—The mosaic workers in inscribing this

miracle have had to accommodate themselves as best they could to the wall-space broken into by three small windows. It is another of those works wrought by our Lord on the Sabbath day which exasperated His enemies and gladdened His followers, as speaking to them of a fountain opened on all days for all people for sin and for uncleanness. To the right there is the pool of Bethesda (House of Compassion) by the sheep-gate of Jerusalem, in which lie "a great multitude of sick, blind, halt, withered," and over which hovers "the angel of the waters." To the left is Christ, with His disciples and many onlookers. Between them is the impotent man, first, lying helpless at the Saviour's feet, whose words awaken faith and hope in his despairing heart, and then, made whole at Christ's command, carrying away on his shoulders the pallet that for thirty-eight years had carried him (John vi. 1-16). The Latin inscription is: *Scis te sanatum?* *Scio, Surgito, tolle grabatum.*"

(15) **The Opening the Eyes of the Blind Beggar.** (*South transept, east vault.*)

—A peculiar interest attaches to this miracle. The subject of it, though only a poor blind beggar, seems to have been a remarkable man, and probably on that account, a well-known

man. No one who experienced Christ's healing power, of whom we have any record, showed more understanding, more wit, more courage, more geniality. He was the only Jew, outside the circle of His disciples, to whom Christ made known His Messiahship. There was no dimness in his intellectual vision, and Christ gave him physical and spiritual eyesight as well. Then, the influence of the miracle, and of the blind man's words, on his parents, on the disciples, on the people, and on the Scribes and Pharisees, was so great that it constrained our Saviour to sum up His mission to the world in the words, "For judgment I am come into this world, that they which see not might see, and that they which see might be made blind." The mosaic, which is a good fifteenth-century one, shows the miracle in two parts. First, we see our Lord anointing the eyes of the blind man with the dust of the ground, from which we were fashioned, made into clay with something from His own body, as when He breathed into Adam the breath of life, and man became a living soul. We are told that both clay and spittle, separately and united, were used as eye-salve in medical practice in the East, but in this case they were doubtless used, not for a material, but for a spiritual purpose, namely, to call out the

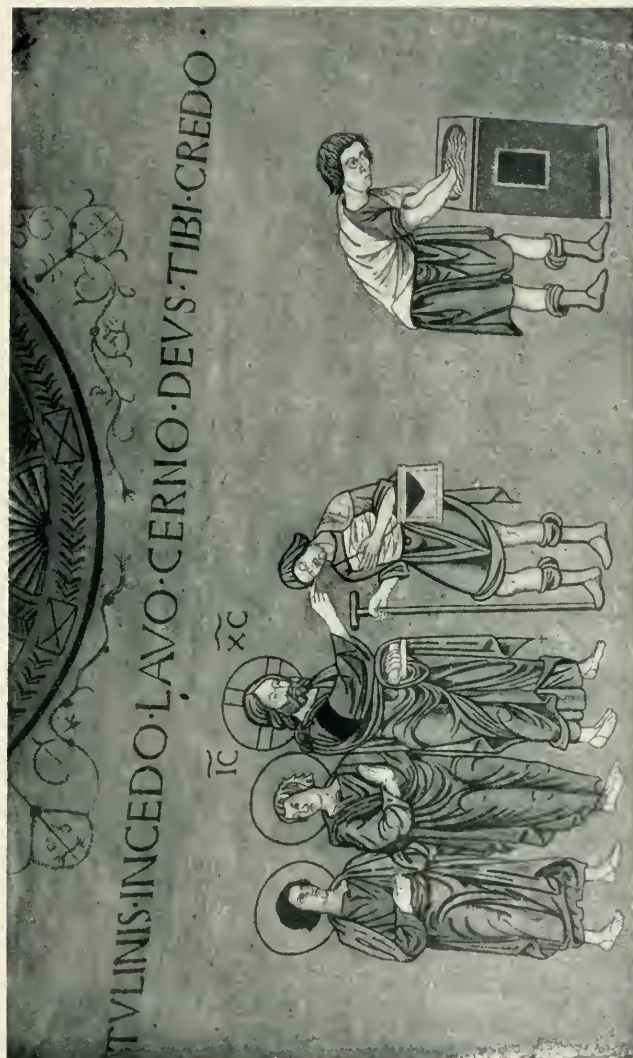


Photo by C. Naylor

CHRIST OPENING THE EYES OF THE BLIND MAN
(South Transept, East Vault)

W. H. Ward & Co.

man's faith. In the second part of the mosaic the blind man is represented washing his eyes, in obedience to the Saviour's command, "Go, wash in the pool of Siloam" (John ix). The motto is: *Tu linis incedo, lavo, cerno; Deus, tibi credo.*

(16) **The Curing of the Demoniacs in the Country of the Gadarenes.** (*South transept, south vault.*)—The mosaic of this miracle, which is recorded by three Evangelists (Matt. viii. 28-34, Mark v. 1-20, Luke viii. 26-39), shows the wild mountainous country of the Gadarenes in Peræa, which was the scene of the miracle. It is a country that, in its broken trees, rank herbage, and caverns "full of dead mens' bones and all uncleanness," seems a fitting outward expression in nature of man's sin, and that Satanic influence that culminated in demoniacal possession. In the foreground is our Lord with His disciples, encountering the poor maniacs, the evil spirits in whom, recognising Christ, worshipped Him, making the strange request that he would not send them into the Abyss, but into a herd of swine, which in the mosaic is seen feeding in the distance on the mountain side. The lake, with its steep shore, down which the herd of swine ran to destruction, is not shown. It may have been at some

distance from the scene of the miracle. Motto :
In grege porcorum, prurit grex demoniorum.

(17) **Second Multiplication of the Loaves and Fishes.** (*South transept, south vault.*)—As we learn from the narrative of the Evangelist St. Mark (ch. viii. 1-9), the circumstances in which this second miraculous multiplication of bread and fishes took place, do not differ materially from those of the first miracle. The country is the same—the desert, or wilderness, lying on the western side of the Sea of Galilee ; the orderly arrangement of the people is the same, they are made to sit down on the ground in companies, only the numbers fed on this occasion are fewer—four, instead of five, thousand, and the supply of provisions is slightly greater, seven loaves and a few small fishes, instead of five loaves and two fishes. But the representation of this second miracle, which is modern, is very inferior to that of the former. Whilst Christ is engaged in the solemn act of blessing, one disciple stoops before Him with a basket of bread in his hand, and with one of the fish on the ground at his feet, while the others stand, one here and one there, without observing any order. The people, too, are depicted standing, instead of sitting in companies on the green grass. Some have thought that in this miracle

those who were fed were mainly Jews, whilst in the former one they were Gentiles, and that thus together they prefigure Christ as the Bread of Life for all peoples and nations. The inscription is: *Pisiculis paucis et panibus hos cibo septem.*

(18) **The Healing of Peter's Wife's Mother.** (*South transept, south vault.*)—The mosaic represents Christ in the house of St. Peter, whose wife's mother lay sick of a fever. In this case it is not the narrative of St. Mark (ch. i. 29–31), generally so rich in details, but that of St. Luke, the physician, to which we are indebted for the fact that it was a “great,” as distinguished from a “small” fever. The physician of physicians who “himself took our infirmities and bear our sicknesses” has approached the sufferer, and with his healing touch and healing words, has not only caused the fever to leave her, but has restored her at once, without a period of convalescence, to perfect health and strength, so that “immediately she arose and ministered unto them.” The inscription set over this mosaic is: *Petri socrus curatur, et servire paratur.*

(19) **The Healing of the Woman with a Spirit of Infirmary.** (*South transept, south vault.*)—The compilers of our New Testament

understood in a literal sense the words of our Lord in regard to this woman, "whom Satan hath bound, lo, these eighteen years," and therefore connect her healing with deliverance from the Adversary's power, assigning, and in all likelihood correctly assigning, her physical infirmity to a spiritual cause. And so, whilst the sufferer is represented bowed together, leaning on a staff, before Christ, who has placed His hand on her head, the casting out of Satan, who is seen flying away, is the sign of her cure. In justifying His conduct in effecting this cure on the Sabbath, our Lord, as on a former occasion (the healing of a man with a dropsy), refers his enemies to their own conduct when, on that day, the safety or even the comfort of an ox or an ass was imperilled (Luke xiii. 10-17). Above the mosaic is the motto: *Curvatum morbis curas his exprobo turbis.*

CHAPTER V

CLOSING SCENES AND INCIDENTS IN OUR LORD'S LIFE

(1) **The Transfiguration.** (*Apex of vault above the choir screen.*)—The scene of this mysterious spectacle is shown in the mosaic as the lofty, cone-shaped Mount Tabor. The time of it was night, but the breaking forth of our Lord's innate glory—His face as the sun, and His raiment white and glistening—lights up the scene. On His right hand is Moses, holding a book, the representative of the Law, which found its end in Christ ; and on His left Elias, the representative of the Prophets, whose prophecies were all fulfilled in Christ. At their feet are the three favoured witnesses, Peter, James, and John, who gaze upward from out of the deep shadow of the night, and of the cloud, at the excess of glory, "dark with excess

of light" (Mark ix. 2-10). The text is: *Et facta est nubes obumbrans eos.*

(2) **The Woman accused of Adultery.** (*North transept, east vault, left hand.*)—This incident is found only in St. John's Gospel (chap. viii. 1-11), and as a doubt exists as to whether or not it should be there, so I am doubtful about its originally having had a place in our Bible of St. Mark. It is a modern mosaic, made by Pasterini (1642-92). The woman is being dragged by a crowd of men into the presence of Christ, who, stooping down, has written on the ground the words, *Qui sine peccato.* Above the mosaic are the words: *Hæc pietate Dei stat, frustrantur Pharisei.*

(3) **The Triumphal Entry into Jerusalem.** (*North vault of south transept.*)—This incident in our Saviour's life is recorded by all the four Evangelists (Matt. xxi. 1-11, Mark xi. 1-11, Luke xix. 29-44, John xii. 12-19). The central figure of the mosaic is our Lord riding in triumph into Jerusalem as a king. The "colt the foal of an ass" on which He rides is pure white, as were those on which rode princes and prophets. Behind Christ are the slopes of the Mount of Olives which He has traversed, and down which the disciples and

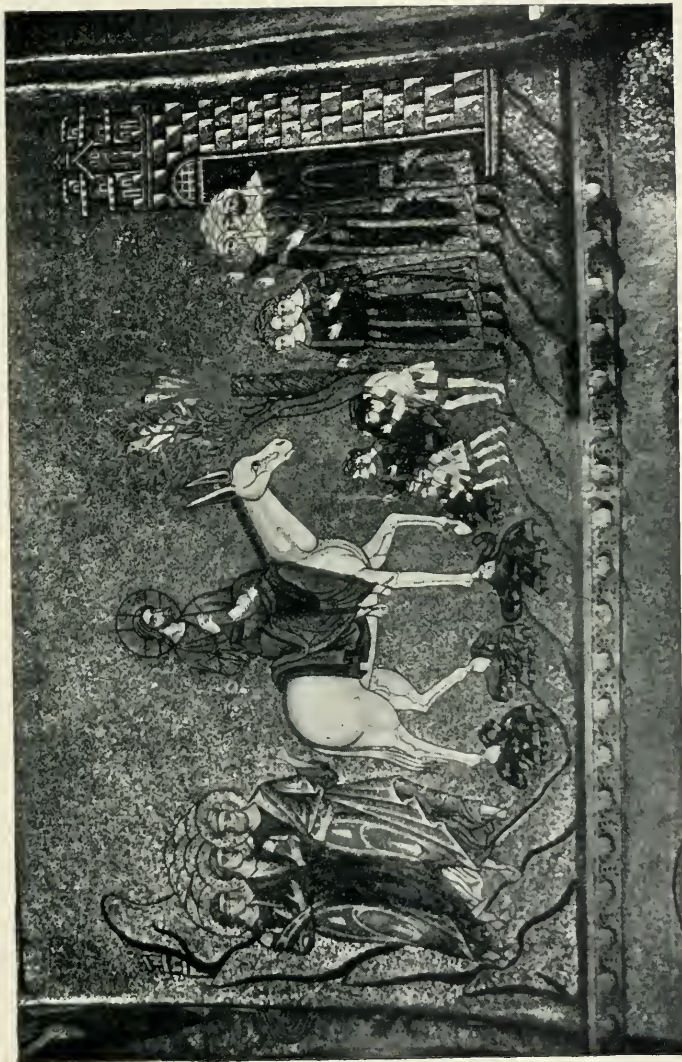


Photo by C. Naya

TRIUMPHAL ENTRY INTO JERUSALEM

H. H. Ward & Co.

the people are following in His train. Before Him is the city gate, and out of it crowds are pouring to meet Him, waving palm branches. Men, women and children are paying Him the royal honour of spreading their garments in the way, whilst some, having climbed up into palms and other evergreen trees, are cutting down branches and strewing them in His path. Thus our Lord fulfils the Old Testament Scripture, "Tell ye the daughter of Zion, Behold, thy King cometh unto thee, meek, and sitting upon an ass, and a colt the foal of an ass," and thus He publicly proclaims His Messiahship. On the border of the vault are the words, *Ecce venit tibi princeps*, and on that of the gallery arch that is cut into the vault, *Laus decet ista Deum, qui sumpsit in hoste tropheum*.

(4) **The Cleansing of the Temple** (*North transept, east vault, altar end.*)—Our Lord, having entered Jerusalem in triumph proceeded to the temple, where the incident here recorded took place. The mosaic which represents it is a modern one, and is not well executed, so we may the less regret that a row of small windows has broken into the wall-space in which it is set. Christ is shown, with a whip of small cords, driving out of the temple those who were turning it into—what too often

ambitions and passions turn the temple of the heart—a house of merchandise and a den of thieves. Behind Christ are seen affrighted women, hasting away with their lambs and baskets of doves ; at His feet some traffickers, in their flight, have fallen amongst overturned tables, seats and bags of money ; whilst before Him others are scrambling for their gold, or are deprecating Christ's wrath as they make off with their goods. St. Luke (ch. xix. 45-46) intimately connects this incident with Christ's teaching, for he adds : " And he taught daily in the temple " thus cleansed. And so in human experience the two things often go together, the expulsion of evil from the heart, and the coming into it of Christ as a daily teacher (Matt. xxi. 12-13 ; Mark xi. 15-19). *Qui sacra vendit, emit, pello de limine templi.*

(5) **The Feet Washing.** (*North vault of south transept.*)—This is a quaint, lovely and expressive mosaic. Our Lord and His disciples are in the "large upper room," where they are about to eat the Passover. The disciples are depicted as they might have been sitting at table, six behind six, but the faces of those behind show between those in front of them, so that the twelve really form one line. They are all gazing at Christ with a strange,



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W. H. Ward & Co.

THE FEET WASHING
and
THE INSTITUTION OF THE LORD'S SUPPER

puzzled, wondering, half abashed look, all excepting one whose face wears a scowl, and whose short-cut black hair and beard, and general appearance, contrasts with the others. He is Judas, the traitor. No wonder the others look puzzled, for there had been "a strife among them, as to which of them should be accounted the greatest," and now they see their Master "as he that serveth." He has risen from table, and having "laid aside His garment," throwing it over a rail from which He has just taken a towel wherewith He has "girded Himself," He is beginning to wash the disciples' feet. Those in the front row have each one foot up on a level with their knees, and are in the act of untying their sandals, excepting the first, whose feet Christ is washing. He has washed one, and is now wiping it, the other is in the water. This disciple is evidently meant for Peter, although he was not the first to have his feet washed. He has just apparently said, "Thou shalt never wash my feet," and then—running from one extreme to another—in answer to our Saviour's words, "If I wash thee not thou hast no part with me," he has raised his hand to his forehead as if exclaiming, "Lord, not my feet only, but also my hands and my head." The inscription on the arch in

the vault is : *Hisce pedes lavit Jesus, quos ante cibavit* (John xiii. 1-11).

(6) **The Institution of the Lord's Supper.** (*Immediately above the mosaic of the Feet Washing.*)—We read that after the Feet Washing Christ took His garment, and again sat down at table to abolish the Passover, and to institute in its place the Holy Sacrament, for the interpretation and the commemoration of His atoning death. The mosaic shows the supper-table, at which sit Jesus and His disciples. The look of wonder that their faces bore in the former mosaic is changed in this to one of deep sorrowfulness, for Christ has said to them, "Verily, verily I say unto you, that one of you shall betray me." John, the beloved disciple, sitting next to Jesus, is reclining his head on His breast. Judas, who has not yet "gone out," is sitting the fifth from Christ with the same hard scowl on his face. Near him is one of the supper bowls, suggesting our Lord's last gracious appeal to his better nature by giving him the sop when He had dipped it. The institution of the Last Supper is indicated by Christ holding the bread in His hands which He is about to bless, and break, and distribute amongst His disciples, saying : "Take, eat, this is my body broken for you,

CLOSING SCENES AND INCIDENTS 265

this do in remembrance of me." On the edge of the vault, with reference to this mosaic and to the preceding one, are the words: *Coena non sternatur, cibus est caro, culpa lavatur* (Mark xiv. 17-25).

CHAPTER VI

THE PASSION OF OUR LORD

(1) **The Agony in the Garden.** (*Wall-space of right aisle.*)—Great prominence is given in our New Testament to the dread Agony of our Lord. The whole stretch of the wall-space of the right aisle forms the vast page on which it is portrayed. The reason of this is that the old Venetians regarded it as the soul and centre of Christ's sufferings. When that season of awful watching and prayer and conflict was over they deemed, and rightly deemed, that the agony of death was passed, and that victory was won. All the events that followed, the betrayal, the desertion, the cruel mocking and scourging, even the crucifixion itself, they considered to be in a manner subordinate, and they have therefore given them a subordinate place in the church. The Agony is presented in its three stages, and so presented that both the letter and the spirit of the Gospel narrative are brought



Photo by C. Naja

GETHESEMANE
(First and Second Prayer)

W. H. Ward & Co.

out. The figure of our Lord appears twice in each stage of the awful drama. (*a*) In the first He has fallen prostrate on the ground, praying, "O my Father, if it be possible let this cup pass from me, nevertheless not as I will, but as thou wilt." His sweat, which was "as it were great drops of blood falling down to the ground," is beautifully symbolised by golden flowers with red blossoms. He is about a stone's cast from His disciples, and after this first prayer He is depicted as having come to them to find them asleep. The whole eleven appear in the picture. Christ is shown awaking Peter, saying, "Simon, sleepest thou? Couldst thou not watch one hour?" (*b*) In the second scene He is again seen in prayer, but His position is changed. He is no longer prostrate as before. He is on His knees, and His body is less bent. For Him "light has arisen in the darkness." There is a little piece of blue starry sky, and there are no red flowers. The intensity of the Agony is over. Then He is seen a second time awaking the disciples, who are represented now by Peter alone. (*c*) In the third scene Christ is again in prayer, but the Agony is passed. He is on His knees, but His body is erect. Not only is there the blue sky, but a stream of heavenly light flows down upon Him, and an angel is

strengthening Him. Then a third time He is seen awakening Peter, but as He does so His arm is raised, as it was not before, and He blesses, whilst chiding him. The inscription is : *Dummodo rex orat supplex sua turba soporat. Ad quos mox tendit et eos super hoc reprehendit.* The Agony in the Garden finds a place in the three synoptic gospels, Matt. xxvi. 37-46 ; Mark xiv. 33-42 ; Luke xxii. 41-46 ; and is alluded to in John xviii. 1.

(2) **The Betrayal of our Lord.** (*On vault between west and central cupolas.*)—This mosaic shows the betrayal of Jesus by Judas, and His apprehension by His enemies. Judas and the band of men sent by the priests and Pharisees, with swords and halberts, torches and lanterns, stand at Jesus' right hand, and another band, composed mainly of Scribes and Pharisees, stand at His left. Judas has thrown his left arm round the Saviour's neck and is kissing His cheek, at which sign the foremost men of the two bands have laid hold of Him. In the foreground is Peter, cutting off the right ear of Malchus, the servant of the High priest (Matt. xxvi. 47-56 ; Mark xiv. 43-52 ; Luke xxii. 47-53 ; John xviii. 3-11).

(3) **On the Way to Calvary.** (*On the same vault.*)—Christ has already undergone His



Photo by C. Naya

GETHESEMANE
(Third Prayer)

H. H. Ward, c. 13.

several mock trials. He has been tried ecclesiastically by night, before Caiaphas the High Priest, and condemned ; but because the Church Courts in Jerusalem, like the Church Courts in Venice, had no executive power, He has been re-tried in the Civil Court of Pilate and acquitted, sent to Herod and acquitted, and sent back to Pilate, who, yielding to the clamour of the Jews, at last condemned Him, and allowed Him to be mocked and scourged by the Roman soldiers. The mosaic sets these scenes before us. Behind those who accompanied Judas at the betrayal are seen the heads of a company of priests, the foremost of whom bears a scroll with the word *Crucifigatur*. Facing him stands Pilate, also bearing a scroll with his derisive question inscribed on it : *Regem vostrum crucificam ?* Christ is next represented coming forth from the Judgment Hall, arrayed in all the emblems of mock sovereignty—the robe of royal purple, the crown of thorns, the reed sceptre. In His left hand is a scroll with the words : *Spinis Coronatus sum*. Some in sportive ridicule are bowing the knee before Him, as if saying, “Hail ! King of the Jews.” Behind Him Simon of Cyrene, the father of Alexander and Rufus, is bearing the cross—the first condition of that discipleship to which he afterwards

attained, for he became, in all probability, the first African Christian, the first-fruits of the Cross in that dark continent (Mark xv. 14-21). A further inscription is: *Prodidit hic Christum turbis quasi pace magistrum, Qui subiens mortem, quasi rex emitque cohortem.*

(4) **The Crucifixion.** (*On same vault.*)—

A small mound with a skull indicates Calvary, or Golgotha, and high over it, on a lofty cross, hangs our Lord, with the inscription which Pilate wrote, over His head: *Iesus Nazarenus Rex Judeorum.* Beside the cross, at the right hand of Jesus, stand Mary His mother, Mary the wife of Cleophas, Mary Magdalene, and another woman. And beside it, at His left hand is John, suggesting Christ's words spoken from the cross to Mary, "Woman, behold thy son," and to John, "Behold thy mother." Behind John stands a group of soldiers, casting lots for Christ's garments, and Scribes and Pharisees, members of the Sanhedrim, pointing the finger, and mocking, saying, "He saved others, himself he cannot save." In front of John is seen the man answering Christ's cry, "I thirst," by giving Him vinegar to drink on a sponge at the end of a reed, and in front of the women is the soldier with the spear, piercing His side. At the foot of the cross is the centurion, with the

soldiers keeping guard, who, when they saw what was done, glorified God saying, "Truly this was the Son of God." Nor have the compilers of our New Testament forgotten the texts, "Which things the angels desire to look into," and "he gave his angels charge concerning him," for on the arms of the cross and around, and above Christ, are angels watching over Him, interested in the work of redemption, as He lays down His life for the sins of the world (Mark xv. 22-41 ; John xix. 17-37).

(Another mosaic of the Crucifixion exists in the Baptistry, see Appendix, Note F.)

(5) **Christ in Hades.** (*On the same vault.*)
—This mosaic presents Christ in the common abode of departed spirits, and, although He entered this mysterious region as a Victor and a Deliverer, still, I think it well to consider the incident in connection with His Passion, for He was there in a state of personal incompleteness, as His body was still lying in Joseph's tomb, and separateness of body and soul is linked in our minds with the idea of death. Various passages of Scripture, such as Ps. xvi. 10, and 1 Peter iii. 19, are interpreted as referring to the visit our Lord paid to Hades, and, though Scripture does not lift the veil that hangs over that scene, the Apocryphal gospel of Nicodemus

gives many details about it, and the early Church was fond of dwelling upon Christ's deeds in that realm of disembodied spirits. The mosaic shows our Lord, whose presence lights up the darkness of Hades, standing on the body of the King of Terrors, whom He has conquered and bound with iron chains. Broken bars and gates, and the keys of Death and Hell, lying scattered at His feet, proclaim His conquering arm. He has rolled aside the stone doors of the prison-houses of the dead, and has delivered Adam, and King David, and Isaiah the prophet, and many other saints, "who came out of the graves after His resurrection, and went into the holy city, and appeared unto many," as sharers in our Lord's triumph. Christ is represented in the act of delivering a captive whom the Adversary has seized by the foot. He has in His hands a cross, which, tradition tells us, He bore, as the symbol that Hades was henceforth a conquered territory—thus lightening the fear of death for His followers to all time. The cross has two transverse bars, and on the upper one are the letters, I.N.R.I. The inscription of this mosaic is: *Mors et ero mortis, surgentum duxque cohortis, Morsus et inferno, vos regno dono superno.*

CHAPTER VII

OUR LORD'S RESURRECTION AND APPEARANCES

(1) **The Resurrection.** (*On the apex of the vault between west and central cupolas.*)—In the representation of the **Resurrection**, as in that of other facts in Christ's life, the compilers of our New Testament not only show a full and accurate knowledge of Scripture, but a carefulness not to go beyond what is written. Thus, in this mosaic, the actual Resurrection of Jesus, which is nowhere described in the gospels, although often represented in late art, is not shown. What is set before us is the first announcement of it as an accomplished fact, which was made by the angel, at the empty tomb, to the women who went there to embalm the body, at daylight of that first day of the week. In the mosaic we see, then, first the sepulchre. Approaching it are Mary Magdalene,

Mary the mother of James, and Salome, each bearing in her hand a vase containing the sweet spices necessary for their intended last service of love. By the right side of the sepulchre sits the "angel of the Lord," robed in raiment white as snow, and with rainbow-coloured wings, emblematical of purity and peace, who points the women to the empty tomb, and the linen clothes lying, as proofs that Christ was not there, but was risen as He had said. On the slope below the sepulchre are the Roman soldiers, who, in the presence of the angels, "became as dead men." The inscription is: *Cum vacuum monstrat mulieribus esse sepulchrum Angelus, isque simul dixit surrexisse sepultum* (Matt. xxviii. 1-6, Mark xvi. 1-6, Luke xxiv. 1-8, John xx. 1).

(2) **The First Appearance of Christ.** (*On the same vault.*)—This mosaic shows the first manifestation of the risen Lord. It is set before us as being made, not to Mary Magdalene alone, but to her and another woman, the representatives of all the women who went to embalm the body. And when we harmonise the accounts of the four Evangelists (Matt. xxviii. 6-10, Mark xvi. 6-10, Luke xxiv. 9-11, and John xx. 11-18), I believe we shall find this view to be correct. These women, departing from the sepulchre, "with fear and great joy, to bring

his disciples word" that Jesus was risen, were met in the garden by Christ Himself, bearing the marks of His crucifixion, who addressed them, saying, "All hail." Recognising Him, they fell down, as here shown, at His feet, and worshipped Him. Christ, who has still the scroll—the word of God—in His left hand, has raised His right, as if saying, "Touch me not, for I am not yet ascended to my Father," and as, laying upon them His first evangelic command, "Go, tell my brethren that they go into Galilee, and there shall they see me." The inscription is: *Tangere me noli surgentem, sicut et olim.*

(2) **The Second Appearance of Christ.** (*On east vault of north transept.*)—As this mosaic contrasts with the others of this chapter in being modern in character (from a cartoon of Leandro Bassano, 1617), we may the less regret that it also contrasts with them in being removed from their company, and rather hidden away. It represents the Second Appearance of Christ, made on Easter Day, to the two disciples on their way to Emmaus. It is divided into three scenes: (a) First, Christ is seen walking with the two disciples, whom He has joined, as, on their way from Jerusalem to Emmaus, "they communed and questioned together" and were sad, just as He joins wayfarers still whose thoughts go out

to Him. All carry pilgrim's staffs, and one to whom Jesus is talking, probably Cleopas, is bare-headed, with his hat slung behind him. Their expressions are sad, but interested, for Jesus is evidently chiding their partial acceptance of the predictions of the Old Testament regarding His Messiahship ; and "expounding to them in all the scriptures the things concerning himself."

(*b*) The second scene shows Him sitting "at meat with them," and in the act of revealing Himself in the breaking and blessing of bread.

(*c*) The third scene shows the two disciples returning to Jerusalem with elastic steps, and hopeful countenances, eager to tell the eleven "what things were done in the way, and how he was known of them in breaking of bread" (Luke xxiv. 13, 35). The following is the inscription :

Hic est Christus in forma pelegriini. Mane nobiscum, Domine, quoniam advesperacit. Et cognoverunt eum in fractione panis.

(4) **Third and Fourth Appearances of Christ.** (*On vault between west and central cupolas.*)—This mosaic combines, we may say, our Lord's appearance to the ten disciples on Easter Eve, and again to them with Thomas on its octave. The disciples, already realising the hostility of the world to those that are Christ's, are gathered together, with the doors shut, for

fear of the Jews. Jesus, no longer subject to the laws of natural beings, has suddenly appeared in their midst with His comforting greeting of, "Peace be unto you," showing them at the same time the wounds of His crucifixion that they might recognise Him. As the latter manifestation was granted especially for the incredulous Thomas, who wanted the test of sense, the inscription consists of Christ's invitation to him : *Thomas quod quaeris, jam tacto vulnere credis*, and of Thomas's response, who, gazing on Christ's wounds, has his faith confirmed in our Lord, both as Jesus of Nazareth and as the Son of God : *Dominus meus et Deus meus* (Mark xvi, 14 ; Luke xxiv. 36-43 ; John xx. 19-29).

CHAPTER VIII

THE ASCENSION

CENTRAL CUPOLA

THIS subject, the **Ascension** of our Lord, fills the great main central cupola of the church, and there it is depicted with a peculiar beauty and fulness. The important place thus given to it, and the thought and care expended on it, show that the Venetians regarded it as forming one of the most important chapters in our New Testament. They seem to have realised that it marked a transition period in the life of Christ, transforming it from one of humiliation into one of glory, rendering His presence, hitherto limited and local, henceforward spiritual and universal, accessible to all men, in all places, throughout all time. And they seem also to have realised it as marking an epoch in the history of the disciples and the Church, who were to know Him no longer after the flesh, but "after the spirit"—seeing Him no more with the eye of sense,



Photo by C. Naya

THE ASCENSION
(Central Cupola)

W. H. Hand & Co.



and holding Him no more by the hand, but seeing Him by the eye of faith, and holding Him by the heart, and thus manifesting spiritual fellowship in a life devoted to His service and glory.

Looking, then, up into the utmost height of the cupola, we see the **Risen and Glorified Christ**, surrounded by attendant angels, rising into the blue starry vault of the sky, "ascending up where he was before," far above all suns and worlds. He is seated on a rainbow—and there is a rainbow under His feet—now become the token of an "everlasting covenant between God and every living creature" of deeper significance than Noah ever knew. Mountains, that have been intimately associated with Christ's whole past life—with His teaching, with prayer to His Father, with His transfiguration—also figure on this occasion. And so, below Him, on "the mountain where Jesus had appointed them," and from which the Ascension was made, stand, amongst its olives and palm trees, the Apostles, the Evangelists, and Mary. The Evangelists have their books in their hands, and the Apostles, with two exceptions, their scrolls. Their faces are all turned upward in earnest gaze, and their arms and hands that are free are raised in token of amazement, or to shade their eyes from "the

excess of glory" that they may the better see their Lord. Christ, who is leaving the world as He entered it, a King, and who has just claimed before them universal sovereignty, "all power is given unto me in Heaven and on earth," and who in virtue of that, has laid upon them His royal mandate, "go ye, therefore, and make disciples of all nations," and has given them the promise of His perpetual presence—"Lo, I am with you all the days," now bends His eye down upon them, and raising and stretching His right hand over them (His left still holding the scroll of the written word), blesses them; and in this continued attitude and act of benediction, He is "parted from them and carried up into heaven." The two men in white apparel who appeared to them as they "looked steadfastly toward heaven," stand one on either side of Mary. They point upward to Christ, whilst the following words, which embody those spoken by them on the occasion, and show the sense in which the Venetians understood them, are written in a circle round the cupola above the heads of the Apostles:

*Dicite, quid statis,
Quid in æthere consideratis?
Filius iste Dei,
Christus, cives Galilei,*

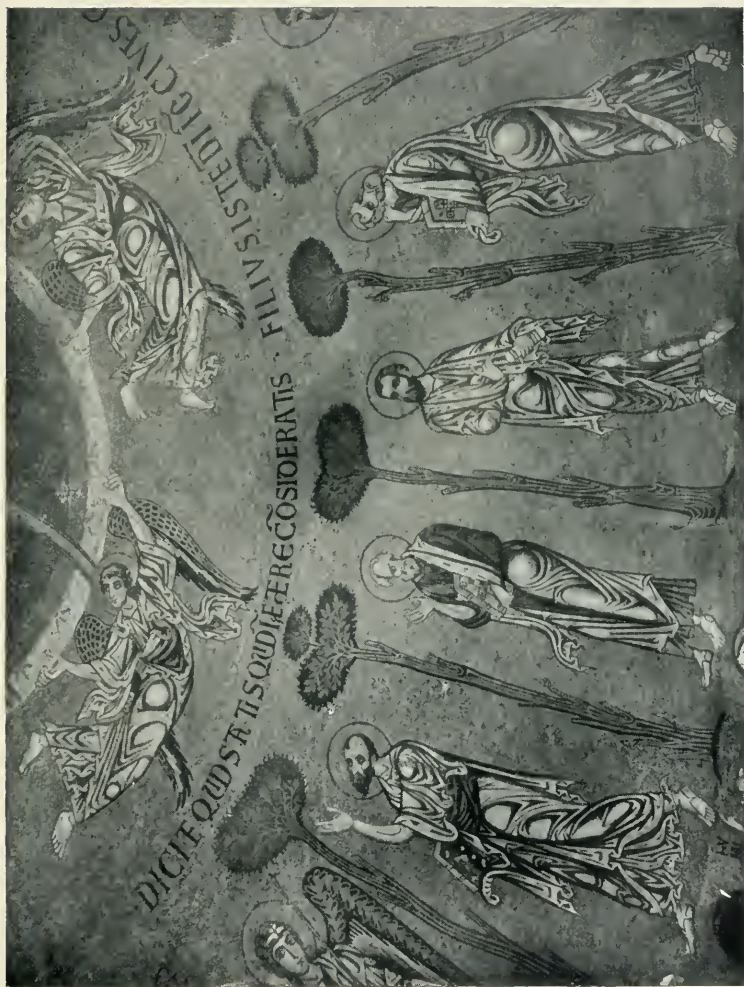


Photo by C. Nigra

EVANGELISTS ON THE MOUNT OF OLIVES
(Ascension Cupola)

W. H. Ward & Co.

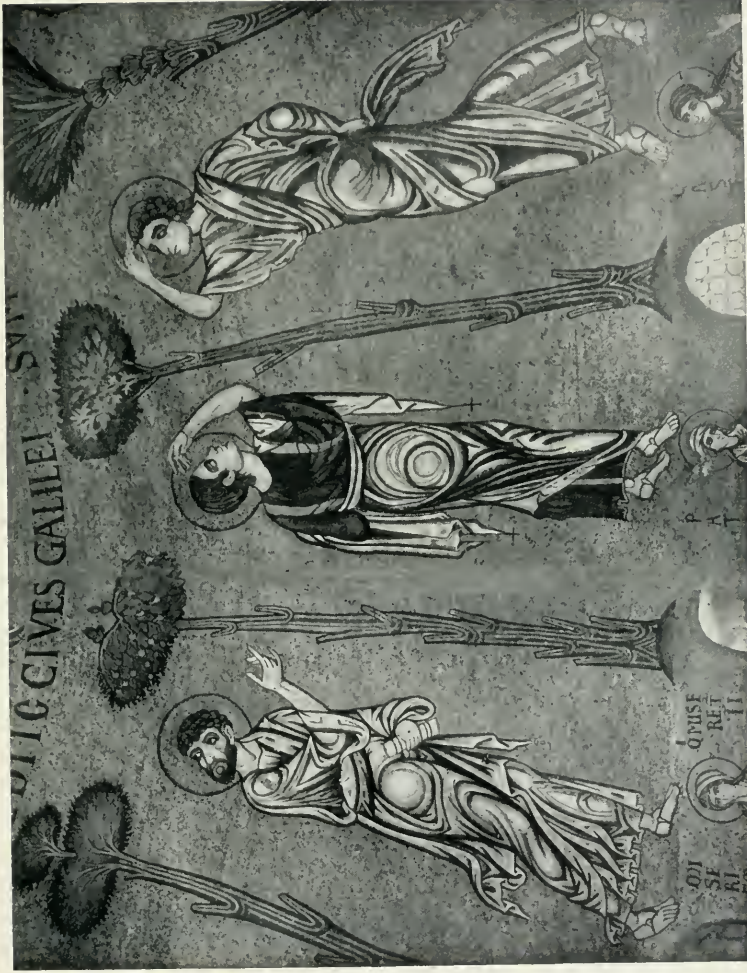


Photo by C. Noya

APOSTLES ON THE MOUNT OF OLIVES
(Ascension Cupola)

W. H. Ward & Co.

*Sumptus ut a vobis
Abiit, et sic arbiter orbis
Judicii cura
Veni et dare debita jura.*

(Ye men of Galilee, why stand ye gazing up into heaven? This same Christ, the Son of God, as He goes away taken up from you, shall in like manner come, Arbiter of the world, invested with judgment, to give to men their just deserts.)

In harmony with, and in extension of the thought expressed in these words, that the Christian life is to be one, not of contemplation, but of activity in carrying on "all that Jesus began both to do and teach" until He comes again, the Venetians have placed round the cupola under the Apostles' feet, in the wall-spaces between the little windows, **Sixteen Figures**, representing **Sixteen Virtues**. These Virtues are the same as those in the face of the second archivolt over the main door of the church (pages 36-40), although there the order is different, and there is one more than here. Excepting in the case of one virtue, all of them bear scrolls, as in the archivolt, with one or more texts of Scripture written on them. The texts, too, are almost identical, excepting in the case of *Karitas* (Love). Each virtue is thus recognised as the outcome of

the word, and only through the knowledge of the word can it be acquired. And the text borne by each figure is a word of blessing. Every virtue brings its own blessing. Here the beatitudes of the Sermon on the Mount meet the Ascension benediction. The outcome of a life of virtue in Christ is blessing now, and leads to an ascension like His, and life with Him hereafter. And now, as we look eastward in order to begin to read these virtues and their legends—for, like all the other mosaics in the church, they begin where the sun rises, and follow it in its course across the heavens—we see two crosses in the soffit of the eastern window, and two peacocks drinking out of an overflowing fountain beneath it, reminding us that it is only by the cross, and by a new regenerated life through faith in Him who died on it, that these virtues can be possessed and manifested by us. Mr. Ruskin thinks they have a special adaptation “for sea life, and there is one for every wind that blows.”

(1) **Temperantia** (Temperance). — This virtue, unlike all the others in the cupola, has no scroll and no text, and, unfortunately, though it has a scroll in the archivolt series, the text has completely disappeared. There is only the name *Temperantia* inscribed to the left of the figure, by which we are to understand, not Temperance



Photo by C. Neri

TEMPERANCE AND UNDERSTANDING
(Ascension Cupola)

H. H. Ford & Co.

in one thing, but in all things—temperateness, self-discipline, and self-government, “Reason’s girdle, and passion’s bridle”—one of the foundation-stones of a noble character. It is represented by a female figure pouring water from a vase into a bowl.

(2) **Prudentia** (Understanding).—Text, Prov. iii. 19: *Stabilivit cælos Prudentia* (By understanding he established the heavens). This virtue, unlike the former, has scroll and text, but no name, although in the text the name is *Prudentia*. The translation that I have given of the word expresses its real meaning, namely, not prudence, but understanding, or intelligence, foreseeing, and practical judgment, the application of the highest wisdom to the highest ends. The figure holds in each hand a serpent erect, or rather a dragon, for they have short claws and wings.

(3) **Humilitas** (Humility).—Text, Matt. v. 3: *Beati pauperes spiritu, quoniam ipsorum est regnum cælorum* (Blessed are the poor in spirit, for theirs is the kingdom of heaven). The Venetians evidently regarded the text as explanatory of the virtue, as referring to the absence of pride and conceit, of self-sufficiency, and self-complacency. The left hand of the figure holds the scroll, and the right points upward. “He that humbleth himself shall be exalted.”

(4) **Benignitas** (Benignity).—Text, Matt. v. 5 : *Beati mites, quoniam ipsi possidebunt terram* (Blessed are the meek, for they shall inherit the earth). Here again the text explains, or supplements, the virtue. Benignity is the outcome of a spirit of meekness. And these virtues in the series hang together. Benignity is the consequence of, has as its foundation, humility. The figure representing the virtue has the left hand raised, and the right holds the scroll with its text.

(5) **Compulsio** (Compunction). — Text, Matt. v. 4 : *Beati qui lugent, quoniam ipsi consolabuntur* (Blessed are they that mourn, for they shall be comforted). The text throws light upon the meaning of the name given to the virtue, which is not compulsion, or constraint, but repentance, compunction, sorrow ; not “the sorrow of the world which worketh death,” but “godly sorrow that worketh repentance to salvation not to be repented of.” The figure is mourning, with tears on her cheek and her left hand on her heart. In her right hand is the scroll.

(6) **Abstinencia** (Abstinence). — Text, Matt. v. 6 : *Beati qui esuriunt et sitiunt . . . quoniam ipsi saturabuntur* (Blessed are they that do hunger and thirst after righteousness for they



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MERCY
(Ascension Cupola)

shall be filled). Here name and text seem to be in opposition, for the one speaks of longing after something, and the other of refraining, standing back, or holding oneself back from something. They may be united if we think of that enforced abstinence in a soul whose longings can only be satisfied when it "sees him as he is." The figure holds in its right hand a plate of bread, and in its left a vase of water.

(7) **Misericordia** (Mercy).—Texts, Matt. v. 7 : *Beati Misericordes, quoniam ipsi misericordiam consequentur* (Blessed are the merciful, for they shall obtain mercy) ; and Rom. xii. 8 : *Qui miseretur in ilaritate* (Show mercy with cheerfulness). This virtue has these two texts, the former on its scroll in the right hand of the figure, the latter at its left side above. The old Venetians felt both were wanted. Mercy is kindness to the undeserving, and is usually manifested only by those who "hope in God's mercy," but even such are so apt to show mercy with a bad grace, to forgive with a grudge, that they need to be reminded of Him who "gives to all men liberally and upbraideth not," they need to be exhorted to "show mercy with cheerfulness."

(8) **Patientia** (Patience).—Text, Matt. v. 9 : *Beati pacifici, quoniam filii Dei vocabuntur*

(Blessed are the peacemakers, for they shall be called the children of God). The text is intimately connected with the virtue. Patience produces peace, as impatience is often the cause of dispeace. The patient man is the peacemaker, and is blessed as recognised to be the child of the God of peace. No word is more common on the lips of an Italian than *pazienza* (patience), only he uses it almost always in a wrong way, namely, to encourage an indolent resignation, and a do-nothing spirit, something very different from the virtue here spoken of.

(9) **Castitas** (Chastity).—Text, Matt. v. 8 : *Beati mundo corde, quoniam ipsi Deum videbunt* (Blessed are the pure in heart, for they shall see God). The text shows that the Venetians traced virtue and vice to its source—the heart, and in this particular case, they traced chastity to its only source—a pure heart. The figure holds the scroll in its right hand, displaying the motto, whilst, with its left arm raised, and the forefinger of the hand extended, the others being closed, it points straight upward.

(10) **Modestia** (Moderation).—Text, Luke vi. 22 : *Beati eritis cum vos oderint homines* (Blessed are ye when men shall hate you). As the text shows the word *Modestia* (from *modero*, to restrain) is taken not in the sense of modesty,



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STEADFASTNESS
(Ascension Cupola)

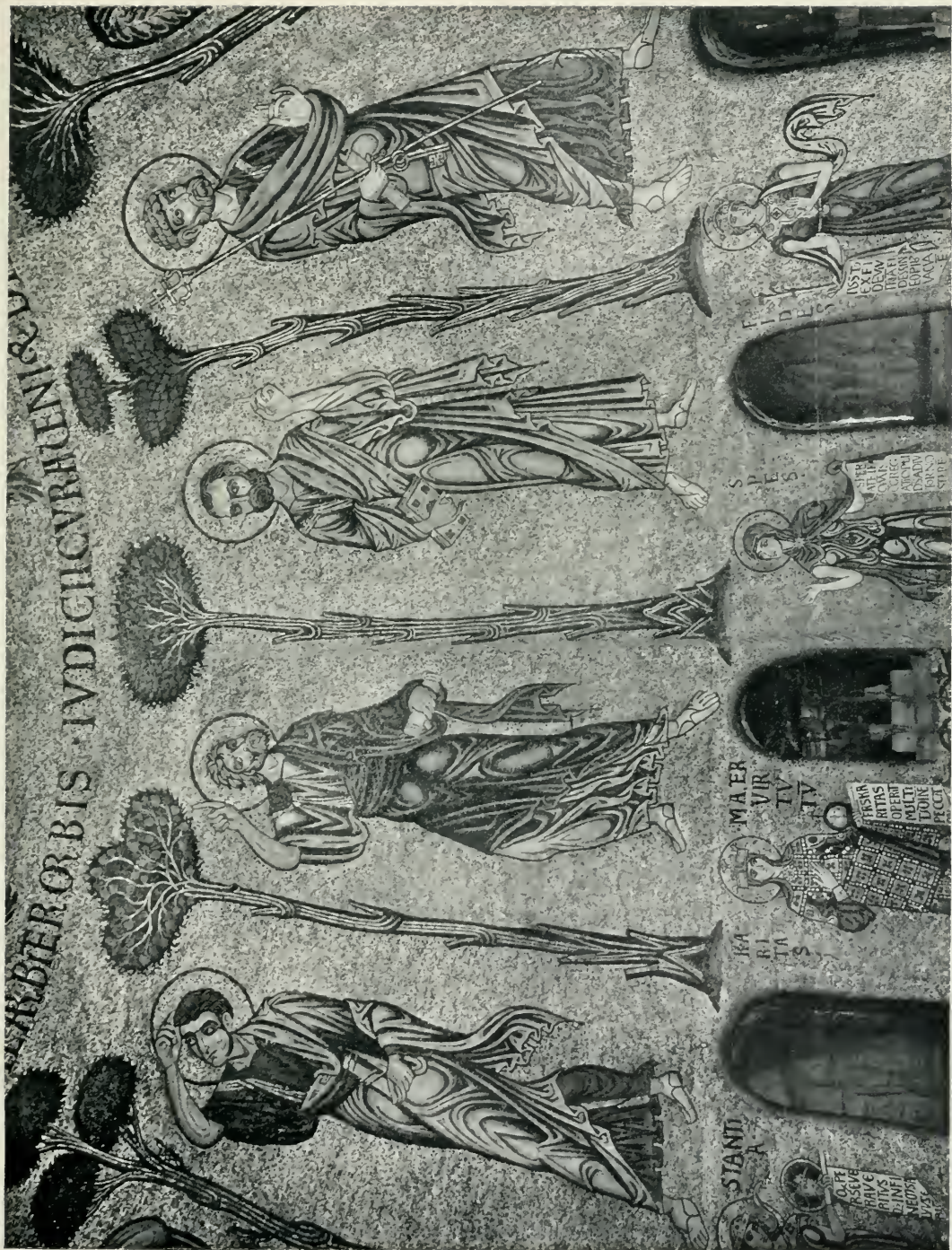


Photo by C. Nixya

SS. JOHN, JAMES, MARK, AND PETER
(Ascension Cupola)

W. H. Ward & Co.

p. 286a

but in its original sense of one keeping himself within due bounds, exercising self-restraint, moderation. This is a virtue very much wanted, and very frequently displayed by those who are hated, and "separated" from other men's company, and "cast out," as the text goes on to say, "for the Son of Man's sake." The figure is very straight, and its left hand is raised—the open palm turned outward in token of calm self-control.

(11) **Constantia** (Steadfastness).—Texts, Matt. v. 10 : *Beati qui persecutionem patiuntur propter justitiam* (Blessed are they who suffer persecution for righteousness sake); and Matt. xxiv. 13 : *Qui perseveraverit usque in finem salvus erit* (He who endures unto the end shall be saved). When hatred becomes persecution, then the virtue of steadfastness or endurance must be superadded to self-control, and moderation. *Constantia*, as we saw, holds the place of honour amongst the archivolt virtues—the central one, appropriately placed on the key-stone of the arch. Its representation here is the same, only there is a fulness of detail that is lacking on the archivolt. Its arms are extended, and it holds in each hand vertically a disc or medallion. On that in the right hand is the head of Christ, on a blue ground with a

red aureole, and on that in the left is a female head, on a dark blue ground, with a white aureole, whence proceed silver rays. As we have already seen, the symbolism of red is daylight, and here the dark blue with white signifies moonlight ; the figures are, therefore, those of the sun (the Sun of Righteousness) and of the moon. Besides sustaining these medallions, the hands hold suspended from them scrolls, on which are the texts above given, one from the earliest and one from the latest of our Lord's discourses. The symbolic teaching being, as we have seen, the supreme importance of *Constantia* in the Christian's life, which he has to maintain by day and by night, as long as the sun and the moon endure.

(12) **Karitas** (Love).—Text, 1 Peter iv. 8 : *Fratres, karitas operit multitudinem peccatorum* (Brethren, charity (love) covers a multitude of sins). The meaning of which is, that my love covers from mine own eyes a multitude of my neighbour's sins. Besides this text on the scroll there is inscribed on the left of the head of the figure, opposite the name *Karitas*, the words, *Mater Virtutum* (Mother of Virtues), for all the law is fulfilled in love to God and love to man. And, again, in harmony with this, the figure of Charity itself is made regal, the virtue



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LOVE
(Ascension Cupola)



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HOPE
(Ascension Cupola)

is a Queen, with royal diadem and robe, and she bears in her left hand, besides her scroll, a globe, on which, and above which, is imprinted a cross—another symbol of sovereignty—and her right hand rests open upon her heart. Love is a specially Christian virtue, for whilst “God is love,” no idol has ever been found either embodying love, or calling forth love from its worshipper.

(13) **Spes** (Hope).—Text, Ps. lxii. 8 (Ps. lxi. 9, Vulgate): *Sperate in Deo omnis congregatio populi . . . Deus adjutor noster est* (Hope in God all ye congregation of people, . . . God is our helper). Hope is made up of desire and expectancy, and the text gives both its object and ground in the case of the believer. The figure of Hope is straight, and its right hand is raised, “Wherefore lift up the hands which hang down, and the feeble knees.”

(14) **Fides** (Faith).—Texts, Rom. i. 17 : *Iustus ex fide vivit* (The just shall live by faith); and James ii. 17 : *Nam fides sine operibus vacua est* (But faith without works is dead). The first text occurs also in Gal. iii. 11 and Heb. x. 38 and was originally spoken by Habakkuk (ch. ii. 4). The Venetians, fearing that the great Pauline doctrine of Justification by Faith might be misunderstood and abused,

explained and supplemented it by the second text, thus again showing us how they compared Scripture with Scripture. Here, also, they reconcile the teaching of St. Paul and St. James on the question of faith, which many have regarded as conflictive.

(15) **Justitia** (Justice).—Text, Ps. xi. 7 (Ps. x. 8, Vulgate): *Iustus Dominus, et justitiam dilexit, equitatem . . .* (The Lord is righteous, and he loveth righteousness; the upright . . .) No text could be found more full of the sanction of righteousness, and also of its reward, for the completion of the verse is—"shall behold his face." The figure is holding a pair of scales in the right hand, and a box of weights with the scroll in the left. There is no doubt this virtue lay at the foundation of Venice's greatness, for, as Mr. Ruskin reminds us, "the first words she ever spoke aloud" were those on the gable of the first church she ever built, that of *San Giacomo* in the market-place of the Rialto, words which are as legible to-day as when carved over ten centuries ago, "Around this temple let the merchant's laws be just, his balances true, and his covenants faithful."

(16) **Fortitudo** (Fortitude).—Text, Ps. lviii. 6 (Ps. lvii. 7, Vulgate): *Molas leonum confringet Dominus* (The Lord breaks the great teeth of



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FAITH
(Ascension Cupola)



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FORTITUDE
(Ascension Cupola)

the lions). The figure has its left hand on a lion's neck, and with its right is tearing asunder its jaws. Fortitude, courage, intrepidity, heroism, is the last of our series of virtues, and most appropriately so, for Locke says, "Fortitude is the guard and support of the other virtues." Yet it is a fortitude that lies not in the strength of man, but in that of the Lord—"I can do all things through Christ, which strengtheneth me."

In the spandrels below this circle of virtues, are the four Evangelists, writing their gospels. St. Matthew is sitting with his pen in his hand, and on the open pages of his book are the words, *Liber generationis Jesu Christi filii David* (The book of the generation of Jesus Christ the son of David). St. Mark is depicted in an attitude of thought. He has paused in his writing, and, placing his elbow on the open page of his gospel, is resting his head on his hand which holds his quill. He has just begun his story thus, *Initium Evangelii Jesu Christi Filii Dei* (The beginning of the gospel of Jesus Christ, the Son of God). St. Luke has his book before him on a low green-covered writing-desk, and is occupied at his work. He has written the preface to his gospel, and on the open page we see the first words of the fifth

verse : *Fuit in diebus Herodis, regis Judææ, sacerdos quidam nomine Zacharias* (There was in the days of Herod, the King of Judea, a certain priest named Zacharias). St. John, like St. Mark, is sitting as if he had paused in his writing and was deep in meditation. On the open page we read, *In principio erat Verbum, et Verbum erat apud Deum, et Deus erat Verbum* (In the beginning was the Word, and the Word was with God, and the Word was God).

It is as if the Evangelists had laid to heart the advice of the angels and were no longer spending time in inactive contemplation, but were carrying out, by preaching and writing, their Sovereign's mandate, to preach the Gospel to every creature. And as their symbols remind us, each did this in his own way from his own standpoint, so that we have a four-fold, and therefore a full-orbed, image of Christ in their united work. Above the heads of the Evangelists are the following words :

*Sic actus Cristi,
Describunt quatuor isti,
Quod neque naturas
Retinent, nec utrinque figuras.*

(These four so describe the acts of Christ,

that they keep back neither substance, nor on the other hand figure.)

Lastly, in this Ascension cupola, below the Evangelists in the angles of the vault, are the four rivers of Paradise ; Gyon under St. Matthew, Euphrates under St. Mark, Tigres under St. Luke, and Pison under St. John. They are represented here, as in the mosaic of Paradise in the atrium, by the figures of four men pouring out water from large vases poised on their shoulders, only that, whereas there they are sitting, here they are standing. The four rivers of Paradise have become the four streams of the Gospel, carrying new life and new fertility into the four quarters of the globe—undoing the curse of the fall, making the wilderness to be glad, and the desert to rejoice and blossom as the rose—making all things new. The Ascension of Christ is thus shown to be a pledge of that of man and of nature—Paradise restored through Christ's Redemptive Work.

CHAPTER IX

PENTECOST

WEST CUPOLA

THE Descent of the Holy Spirit is closely connected with the fact we have just been considering—the Ascension of our Lord. Indeed, the one is the consequence of the other. He “ascended on high . . . to receive gifts for men.” “It is expedient for you that I go away, for, if I go not away, the Comforter will not come unto you, but if I go I will send him unto you.” It was not till the Descent of the Holy Spirit that the disciples were enabled to realise all the meaning of the Ascension as it regarded Christ—delivering Him from all the limitations of earth and time, and so enabling Him to be with them in all places, “all the days ;” and, as it regarded themselves—enduing them “with power from on high” to go forth to all nations, preaching a universal gospel.

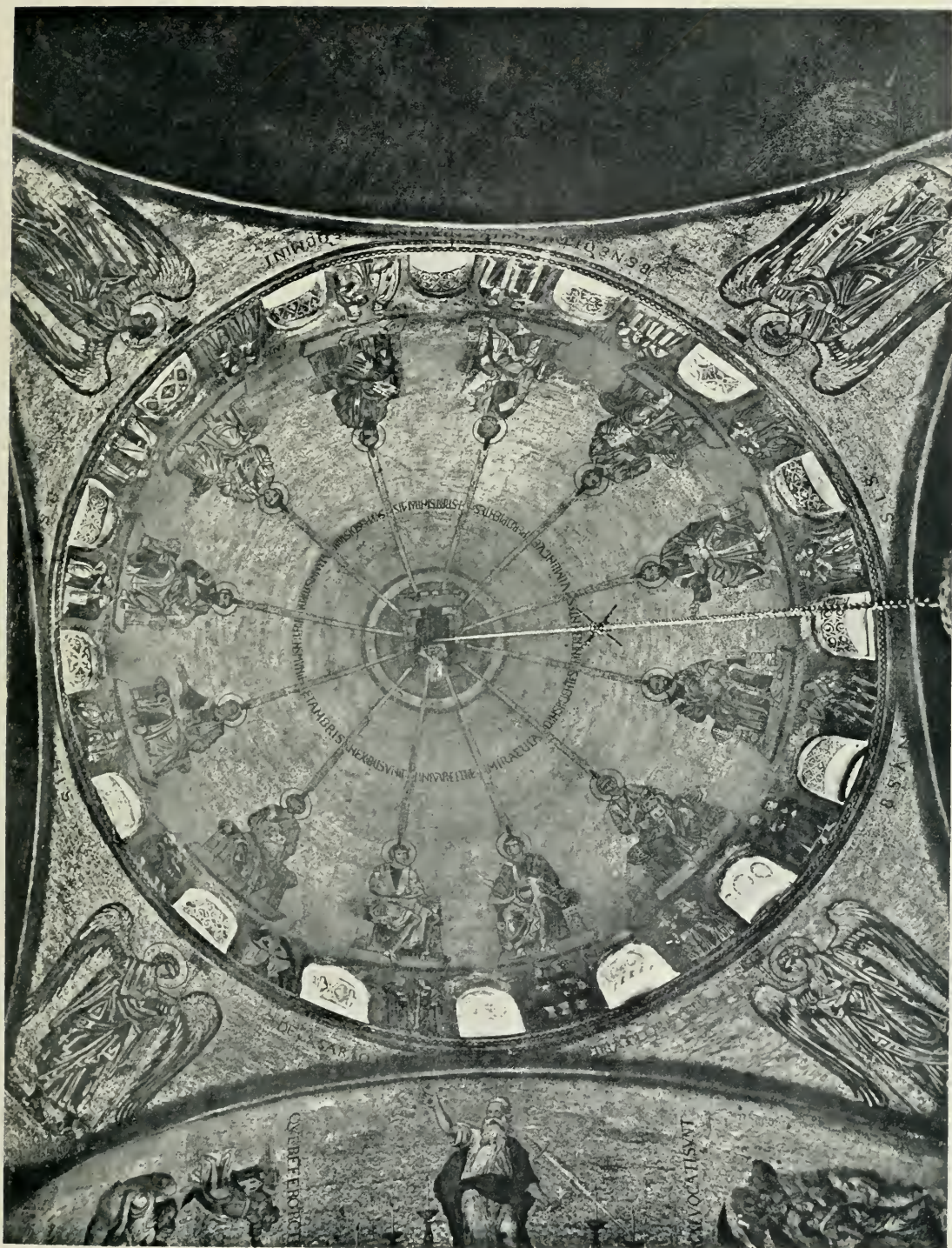


Photo by C. Naya

W. H. Ward & Co.

PENTECOST
(West Cupola)

And the Venetians seem to have grasped these truths, for they have treated the Descent of the Holy Spirit on the same noble lines they adopted for the Ascension ; and, by inscribing it in the adjoining west cupola, have assigned it an almost equally important position in the church.

In the apex of the cupola is a pure white Dove, behind the head of which is a disc, or nimbus—not a ring or circle merely—of pure gold, thus bringing out the personality and the divinity of the Holy Ghost. The dove stands upon a golden-clasped Bible, as the “Spirit of Truth,” who “guides into all truth, for he shall receive of mine,” said Christ to His disciples, “and shall show it unto you.” Lastly, this Bible is placed on a throne on which lie rich cushions and robes. In connection with the throne and its royal apparel, it is interesting to remember what Dr. Richel tells us in his “Cults of the God in pre-Hellenic Days,” that worshippers were accustomed to set empty thrones, on which their gods, invisible to mortal eyes, might take their seats ; and that this is the explanation of the empty thrones found in graves in Tiryns, Mycenæ, and other places. The whole arrangement in the cupola recalls the Ark of the Covenant with its “crown of gold,” in which were the Tables of the Law, or the

Book of the Law, and over which hovered the Cherubim ; and in part, also, it resembles what the Greeks called ἡ Ἐτοιμᾶσία τοῦ Θρόνου (the Preparation of the Throne). Beneath the enthroned dove, so arranged as to form a circle round the cupola, sit the **Twelve Apostles** in the order in which they are named in Acts i. 12, Peter, James, John, Andrew, Philip, Thomas, Bartholomew, Matthew, James, the son of Alphæus, Simon Zelotes, Judas, the brother of James (called by the Evangelists Lebbæus, or Thaddæus), with whom is associated Matthias, who was elected to take the place of Judas Iscariot. As in the Ascension cupola, so here, four have books, and eight have scrolls—no messenger without his written message, and we believe that wherever the early disciples went, they translated their teaching into the language of the country, and left it with their converts. Issuing from the throne, and radiating downwards till they connect themselves with the Apostles, are twelve white rays or channels—channels of grace—by which flowed into them the divine influences of the Holy Spirit, whilst the tongues “like as of fire,” that appeared “distributing themselves amongst them,” enabling each to speak “as the Spirit gave them utterance,” rest on their heads. Explanatory of

the nature and effects of this marvellous scene, the following beautiful and significant words girdle round the cupola :

*Spiritus in flammis,
Super hos distillat ut amnis ;
Corda replens munit,
Et amoris nexibus unit ;
Hinc variæ gentes ;
Miracula conspicientes,
Fiunt credentes
Vim linguæ percipientes.*

(The Spirit in flames distils upon them like a river ; filling the heart, it strengthens it, and unites it with the bands of love, hence various nations, beholding the miracles, are made believers, perceiving the strength of the tongues.)

The **Various Nations** who became believers from hearing the Galilean fishermen preach to them in their own tongues, "the wonderful works of God," are depicted beneath the Apostles, in the wall-spaces between the windows of the cupola. According to the text in Acts i. 9-11, these nations were sixteen in number, and as there happen to be exactly sixteen wall-spaces, there is one for each. The representation itself is simple, picturesque, and comprehensive. Two converts, dressed in their

native costume, stand for each nation, and of these, as the gospel equalises all, one is a man and the other a woman. In addition to the costume, which was apparently deemed insufficient of itself to distinguish them, the name of the nation is inscribed above each group. The order followed is that given in Acts, which, it has been observed, is that "of the three great dispersions of the Jews, the Chaldean, Assyrian, and Egyptian." But it may carry our thoughts back to an earlier dispersion, even to that of Babel, and we may well see in this gift of tongues and common understanding of the Gospel, an undoing of the confusion of tongues that then took place. The names of the nations are, *Parthi, Medi, Elamitæ, Mesopotamia, Judæa, Cappadocia, Pontum, Asiatici, Phrygiam, Pamphiliam, Ægyptum, Libiam, Romani, Judei, Cretes, and Arabes.*

Lastly, below these groups of figures, in the spandrels, or pendentifs of the cupola, are **Four Angels**, with their wings outstretched one toward another. Each bears a *labarum* in its hand. On those of the three first are inscribed the letters *SCS.* (*Sanctus*), and on that of the fourth, *DNS.* (*Dominus*). Then, above them, round the cupola, the words continue, *Deus Sabaoth. Pleni sunt cæli et terra gloria tua.*

Hosanna in excelsis. Benedictus qui venit in nomine Domini. Hosanna in excelsis. Thus the *Trisagion* (*Tersanctus*), one of the oldest of the doxologies of the Greek Church, sung by the redeemed Church in thanksgiving for the outpouring of the Holy Spirit, which brought in that new Dispensation of the Spirit under which we live, echoes round the cupola, filling the highest reaches of its dome—"Holy, Holy, Holy, Lord God of Hosts. Heaven and Earth are full of Thy glory. Hosanna in the Highest. Blessed is he who cometh in the name of the Lord. Hosanna in the Highest."

CHAPTER X

THE ACTS OF THE APOSTLES

THIS chapter of our New Testament is inscribed on the vaults and on the upper halves of the walls of the aisles. As all the twelve Apostles are severally spoken of, about some of whom little or nothing is told us in the Sacred Canon, the Venetians have gone for information to Apocryphal sources. These are a series of very ancient documents, which give the traditional beliefs as to the countries to which the Apostles travelled, the work they did, and the martyr deaths they died, when, in obedience to their Master's ascension-mandate, and after they had received the Holy Ghost at Pentecost, they went into all the world, preaching the gospel. The documents were originally in Greek, and were translated into Latin, it is supposed, as early as the sixth century. Some of them had a special interest for the Venetians—as, for example, those concerning Philip and Bartholomew—as Greek

MSS. of them came early into their hands, which are now preserved in the Library of St. Mark. Although our chapter tells us more of the martyrdoms of the Apostles than of their lives, I have called it "**The Acts of the Apostles.**" not only because it is more biblical than any other, but also because it is the title of the Apocryphal collection so largely drawn upon. One half of it, namely, that which speaks of SS. John and James, Peter and Paul, Andrew and Thomas, is inscribed in the **North Aisle** of the church ; and the other half, which speaks of SS. James the Less, Philip, Simon Zelotes, Jude, Bartholomew and Matthew, is inscribed in the **South Aisle**. We will begin with the former, which unfortunately are all modern, and have little art interest. They were made between the years 1619 and 1624, by the mosaic workers Luigi and Girolomo Gaetano, uncle and nephew, and by Pasterini and Ceccato, from cartoons by Palma Vecchio, Padovanino, Aliense and Tizianello, Titian's cousin.

(1) **St. John.**—The historian Tacitus, and the satirist Juvenal, both speak of the reign of terror and tyranny that disgraced the last years of the Emperor Domitian (A.D. 81-96). Amongst other cruelties, he is said to have set on foot a persecution of Christians. Having heard of the

Apostle John's preaching and miracle-working in Ephesus, he sent a centurion with soldiers and had him brought to Rome. He then made him preach in his presence, and as John spoke of Christ's universal sovereignty, and his coming again to reign, the Emperor demanded to see signs, wrought in the name of this King, to confirm the Apostle's statements. These signs form the subject of the mosaic :

(a) Domitian poisoned a sacramental cup, and made John drink of it at the altar, as here shown. The Apostle, however, suffered no harm, and the poison is said to have come out of the cup in the form of a serpent.

(b) John is put into a chaldron of boiling oil. The mosaic shows a man carrying a basket of fuel to feed the flames, another bearing a jar of oil on his shoulder, and others pushing down and holding the Apostle in the chaldron. Again he suffers no harm. Unable thus to kill him, the Emperor banished him to Patmos. The inscription is: *Domitianus; vivus subintrat tumulum.*

Further scenes in the life of St. John are recorded in the cupola of the north transept, but, owing to their bad state of repair, and the absence of light, they are barely decipherable.

(c) ST. JOHN IN PRAYER.—The Evangelist is

standing alone, his hands raised in the attitude of prayer. Over his head are the words : *S. Johannes, Evangelista.*

(*d*) ST. JOHN AND DRUSIANA.—Returning to Ephesus after his banishment to Patmos, St. John met a company carrying to burial Drusiana, a holy woman, with whom he once lodged. Here he stands by the bier, on which she sits up, having been restored by him to life. The inscription is simply : *Drusiana.*

(*e*) ST. JOHN AND STACHYS.—Stachys, who is associated more particularly with the ministry of Philip and Bartholomew, and who was ordained bishop by Bartholomew, is here healed by the Evangelist. As before, the inscription consists of but one word : *Stacteus.*

(*f*) ST. JOHN AND THE TEMPLE OF DIANA.—The Evangelist stands before the tower, representing the temple of Diana at Ephesus, which he causes to fall by prayer. The inscription is : *Templum Dianæ.*

(*g*) JOHN DRINKING A POISONED CUP.—There are two versions of this tradition. One is that which we have already met with, namely, that it was given to him by Domitian, the other is what is here represented, that it was given to him by the high priest of Diana. Two men, to whom were given the dregs of the cup, are here seen

falling forward dead. The words are : *Venenum bibit.*

(h) JOHN PREACHING.—Lastly, St. John is shown preaching to a crowd of people. Before him kneel two men, whom we may take to be the high priest of Diana, and the Roman pro-consul, who became his converts. The inscription is : *Omnes crediderunt.*

(2) **St. James the Greater.**—There were two Apostles who bore the name James, distinguished as James the Greater, and James the Less. James the Greater was the son of Zebebee, and the brother of St. John, and was one of the three favoured by our Lord to witness both His Transfiguration, and His Agony in the Garden, and it is he who is here spoken of.

(a) He is represented preaching before king Herod Agrippa at the entrance of one of the gates of Jerusalem. The gateway is crowded with people, above whose heads is written the word : *Judea*. Conspicuously in front of them sit doctors of the law. Their faces express bitter hatred, and they have their books before them, ready to bring accusations against the Apostle.

(b) The scene is changed to Herod's castle ; the king is on his throne with his high priest beside him. Before him kneels St. James with a book in his hand, whilst a soldier is in the act of

beheading him with a sword, as we read in Acts xii. 1-2. This was about 11 or 12 A.D. The inscription is : *Sanctus Jacobus Apostolus occiditur jussu Herodis regis.*

(3 and 4) **SS. Peter and Paul.**—The mosaic that speaks of these Apostles covers the whole upper-wall space of the aisle.

(a) The legend of their appearing with Simon Magus before the emperor Nero, in about the year 67 A.D., is portrayed. Simon Magus, the Sorcerer, of whom we read in Acts viii. 9-24, as desirous of purchasing “the gift of God with money” (whence our word *simony*), is said to have gone to Rome, where by his magical arts he ingratiated himself with the emperor. St. Peter was then in Rome, and soon after St. Paul arrived, when they denounced Simon Magus. Simon brought them before Nero as impostors, but they turned the tables on him, accusing him before the emperor as being a sorcerer, whilst they claimed to be honest men. Nero was at a loss what to believe, when Simon Magus undertook to prove that he was the Son of God, by ascending to heaven from a high tower. This the emperor built, and on the trial day Simon, crowned with laurels, ascended it, and began to fly from its summit, borne up by the Prince of the Power of the Air, whom he served. Nero believed him

to be a god, when St. Paul knelt down and prayed, and besought St. Peter to adjure the demons in the name of Jesus Christ of Nazareth to let him go. They did so, and the mosaic shows Simon's tremendous fall, whereby he was killed. Simon had once, however, pretended to have died and to have returned to life, and the emperor, thinking he might repeat this miracle, caused St. Peter and St. Paul to be put in irons to await events. As Simon did not revive, he accused them of murdering him, and ordered their execution.

(b) Their martyrdoms are next shown. St. Peter is being crucified with his head down, this form of crucifixion having been granted him at his own request, as he deemed himself unworthy to be crucified in the same manner as Christ; and St. Paul is being beheaded, because as a Roman citizen he had the right to be spared the ignominy of crucifixion. Stones lie scattered about, but they are probably designed rather to suggest an open country than that they were used against the Apostles. Both are said to have gained the martyr's crown on the same day. The inscription: *Nero Imperator utrisque Apostolis necem dari, alterum crucifigi, alterum vero gladio interfeci jussit.*

(5) **St. Andrew.**—Andrew, known because of his humility as Simon Peter's brother, was yet

“in Christ” before Peter, and was the means of leading him to Christ. He was indeed the first disciple, the first apostle, the first evangelist of our Lord. He is said to have preached the gospel in Scythia, Greece, Thracia, and Achaia. Tradition says that in this last-mentioned place, in the city of Patras, he boldly rebuked the pro-consul Aegeus for persecuting the Christians. He was an heroic man, and, in the book of “The Acts and Martyrdom of the Holy Apostle Andrew,” a long account is given of his firm, courageous discourses with the pro-consul, whose threats of torture and death he defied. The mosaic represents first the scene before his crucifixion, when Aegeus, sitting on his throne, urges him to recant, and offer a libation to the gods, which the Apostle indignantly refuses to do. It then represents him being crucified on a *Crux Decusata*, hence called after him a St. Andrew’s cross. The legend says that he was not nailed, but tied to it, so that his agonies might be prolonged, but that this refinement of cruelty only helped on the cause of Christ, as he was able to preach to the people for hours from his cross, with the result that twenty thousand of them were moved, and turned against the tyrant Aegeus. The inscription is : *Sanctus Andreas in cruce sic patitur*.

(6) **St. Thomas.**—To this apostle, according to the book of “The Acts of Thomas,” the work of evangelising in India fell by lot, and to that country he went as a carpenter with Abbanes, a merchant of King Gundaphoros. The king commissioned him to build him a palace in the country, and sent him money at regular intervals from Andrapolis, the royal city, for the work. All this money however St. Thomas gave to the poor. When the king discovered what he had done he put him in prison. On learning, however, in a vision, from his brother who had died, that the Apostle had built him a palace, a “building of God, an house not made with hands, eternal in the heavens,” he liberated him, and became himself a Christian. The first part of this mosaic represents St. Thomas preaching to the king, who sits on his throne, surrounded by his guards. Above his head is written : *Rex Indorum Gundaphorus*. By-and-bye another king came to the throne of India, called Misdeus, whose wife and son became converts of St. Thomas. Angry at this, Misdeus accused him of sorcery, imprisoned him, and finally ordered his soldiers to kill him by spear-thrusts. The second part of the mosaic sets before us his martyrdom. Angels above his head proffer him a celestial crown, and the palm of victory. As is well known,

Christians calling themselves the disciples of St. Thomas have existed since apostolic times, in the south-western part of Hindustan, on the Malabar Coast. A further inscription runs : *Sanctus Thomas Apostolus*.

(7) **St. James the Less.** (*This and the five following are in south aisle.* All are fine old mosaics.)—St. James, called the Less (Mark xv. 40) to distinguish him from St. James the Greater, was the son of Alphæus (Mark iii. 18) and is often identified with James, the Lord's brother, spoken of by St. Paul (Gal. i. 19), and considered to be the author of the Epistle of James. He was probably the first bishop of Jerusalem, and, although having strong Judaical leanings, was hated by the Scribes and Pharisees, who ultimately procured his death, by thrusting him from a pinnacle of the temple. The mosaic sets forth his martyrdom. In the first portion he is being pushed off the pinnacle, and then he is seen lying on the ground, where a man with a fuller's club is ending his life. On either side of the martyred Apostle stands a group of people, whose faces express pride and hate. Above the one is written the word *Judei*, and above the other *Farisei*. The mosaic also shows a church, and the body of St. James being placed within a coffin, apparently for burial within it,

or close to its walls. The inscription is :
Pelitur a tergo, percussus obit, sepelitur.

(8) **St. Philip.**—St. Philip of Bethsaida is said to have evangelised in Phrygia, and to have died a martyr's death at Hierapolis. This city was also called Ophioryma, which signifies Serpents' Town, because the inhabitants worshipped serpents and vipers, and especially a huge dragon, that was the personification of the god Mars. The mosaic represents St. Philip preaching against this idolatry, and causing the serpents and their temples to be destroyed. The great dragon, with its scaly body and fiery tongue, is seen flying away, whilst Stachys, the Apostle's host, pulls, by means of a rope, the idol Mars from the top of its column. The legend relates that Philip was subjected to various tortures, under which he displayed a spirit of revenge, for which he was punished by the Lord, although his act of cursing his enemies, and causing the earth to open and swallow them up, was overruled for the conversion of many people. When dying, nailed to a tree, he gave orders that his body should be wrapped in Syriac sheets of paper, "and not," he said, "in flaxen cloth, because the body of my Lord was wrapped in linen," and that it should be bound with papyrus reeds, and



Photo by C. Naya

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ST. JAMES THE LESS
and
ST. PHILIP

be buried in a church to be raised on the spot where he died. The mosaic shows the preparation of the body for burial in this church. The inscription is: *Mars ruit, anguis abit, surgunt, gens Scitica credit. Sanctus Philippus Apostolus, rediens a Scitis, Hierapolim in pace quievit.*

(9 and 10) **Simon Zelotes and Jude.**—Simon Zelotes is also called the Canaanite, this latter word not being however a Gentile name but a Hebrew word, with the same signification as Zelotes, zeal. Jude is also called Judas, and Lebbæus, and Thaddæus. Tradition says that Simon and Jude were brothers, and, probably, kinsmen of our Lord. It assigns to them the same sphere of labour, Syria, Mesopotamia, and Persia, and hence they are united here in one mosaic, which, like that of St. Peter and St. Paul, occupies the whole upper wall-space of the aisle, which however is broken into by three windows. First we see Simon, with his hands outstretched, directing the attention of the people to a statue on the top of a lofty ornate column. Above it are the words, *Statua solis*. It is a statue to the Sun, and Simon by prayer is making the solar chariot, with its horsemen and horses, to fall, in spite of the efforts of a demon to hold them up. On the other side of the column are some fierce looking men, one of

whom bears a drawn sword. Next we see a reproduction of this scene, only the statue is to the moon, *Statua lunæ*, and it is the Apostle Jude who by prayer makes the lunar chariot to fall. The incidents are said to have taken place in the city of Senamur, where they were both martyred. The inscriptions are : *Fussu Sanctorum pereunt simulacra deorum. Causa subversionis statuæ solis occisus est S. Simon. Propter subversionem simulacri lunæ occisus est S. Judas.*

(11) **St. Bartholomew.** — Bartholomew, who, it is almost certain, was none other than Nathanael, upon whom our Lord pronounced the eulogy, "Behold an Israelite indeed, in whom is no guile," is traditionally believed to have evangelised in India, and both Eusebius and Jerome state that when Pantænus went to India in the second century, he found there the Gospel of St. Matthew written in Hebrew, which had been left by St. Bartholomew. The mosaic first represents St. Bartholomew preaching in the temple, which we may suppose to be that of the god Astaruth, from whose worship the Apostle was able to turn King Polymius, the queen, and their sons and subjects to that of Jesus. King Polymius even laid aside his diadem, and became an Evangelist, accompanying Bartholomew, and eventually was consecrated

bishop. Next we see the martyrdom of Bartholomew. The king's brother, Astreges, stirred up by the pagan priests and their followers whose idols had been destroyed, seized the Apostle, and had him flayed alive. Above the heads of those who are witnessing the martyrdom is inscribed the word *Pontifex*. The inscription runs: *India Superior, qua in prædicans Sanctus Bartholomæus occiditur. Excoriant, scindunt, victi se vincere fingunt.*

(12) **St. Matthew.**—St. Matthew, or Levi, whom Christ called from the receipt of custom, when

At once he rose and left his gold,
His treasure and his heart transferred,

is said to have evangelised in Ethiopia. The book of "The Acts and Martyrdom of St. Matthew" gives a long, minute, account of how he was the means of converting in Myrna, the city of the Man-eaters, Fulvana, the wife of the king, Fulvanus his son, with his wife Erva, and ultimately the king, Fulvanus himself. First, the mosaic shows the Evangelist baptizing the king by immersion in a stone cistern, and above is the inscription, *Etiopia, ubi Regem Etiopum cum suis baptizavit S. Matæus*. The king took the name of Matthew, and, like King Polymius of India, ultimately became a bishop. Next, the

mosaic represents St. Matthew celebrating the Holy Communion at the altar, and behind him an executioner stands with his sword raised to decapitate him. On the open book on the altar are the words, *In manus tuas, Domine, commendo spiritum meum*. Above are the words: *Hos lavacro curat, patitur, sacrificans orat. Hirtacus rex huic præcipit hunc feriendo finire*.

On a pilaster near by, there is a female figure, with an open book in her hand, standing on an immense block of stone, on which is written, *Lapis Angularis* (Corner Stone). Above her head are the words, *Jesus Christus adaperiat nobis januam cæli* (Jesus Christ throws open to us the gate of heaven), and *Santa Ecclesia* (Holy Church). On the book is a verse from Ecclesiasticus xxiv. 26, *Venite ad me, omnes qui concupiscitis me, et a generationibus . . .* (Come to me, all who desire me, and to all generations ye shall be satisfied), the whole being symbolical of the Church "built upon the foundation of the apostles and prophets, Jesus Christ himself being the chief corner-stone."

(The Apostles are again brought before us in the Baptistry, and in the Chancel Organ Loft, see Appendix, Note G.)

CHAPTER XI

REVELATION

THE different scenes, from the **Book of Revelation**, which form our closing chapter, are inscribed in the **west end of the church**. They begin on the vault that spans the nave, immediately in front of the west gallery ; they are continued in the galleries to right and left, at the spring of the vault ; and they finish in the great vault of the west gallery, in front of the façade window. They are all modern mosaics, those that begin the series being by the brothers Francesco and Valerio Zuccato, from cartoons by E. Paoletti, and Palma Giovane ; and those that close it by Bartolomeo Bozza, Marini, and Gaetano, from cartoons by Jacopo and Domenico Tintoretto. They are famous mosaics in history, not because of any merit they possess, but because of a great lawsuit they gave rise to, which was instituted by the Procurators of St. Mark

against the brothers Zuccato, at the instance of Bartolomeo Bozza and others. The case was begun on May 9, 1563, and the accusation was that the brothers Zuccato had used the brush in their work, producing certain effects by painting over a gold ground, instead of putting in coloured tesserae. Amongst the witnesses called were all the famous painters of the day, Titian, Tintoretto, Paolo Veronese, and Sansovino. Titian and Tintoretto gave evidence in favour of the defender, and reviled Bartolomeo Bozza, the accuser, telling him his own work was inferior to that of those he accused and "*non molto onerevole*" (not very honorable). The trial closed on August 30 and, notwithstanding this defence, the brothers Zuccato were found guilty, and were condemned to re-do all the work at their own expense. But the history of these mosaics does not end here. They were restored about thirty years ago and the same thing happened. The mosaic-workers were accused of putting up bad work, and of using the brush; a long trial ensued, they were found guilty, and the mosaics were re-made at their expense.

(1) **Christ in the Midst of the Seven Golden Candlesticks.**—This mosaic, in the apex of the vault, sets forth sufficiently clearly its

subject—Christ in the midst of the seven golden candlesticks—but it has the fault of all the modern mosaics in being inaccurate in its details. Our Lord's appearance and dress correspond in but few particulars with the description so minutely given by St. John (Rev. i. 13-15), which sets forth His sovereignty. The Seven Candlesticks are correctly represented as separate from each other, and not forming a seven-branched one like that of the Tabernacle. The seven stars, however, which Christ held in His right hand as a wreath, are here set on and around His left hand, which also holds "the keys of hell and of death." There is also the "sharp two-edged sword," the Word of God, which proceedeth out of His mouth. The figure under this is that of St. John asleep.

(2) **The Seven Churches of Asia with their Angels.**—In Rev. i. 20, we read, "The mystery of the seven stars which thou sawest in my right hand, and the seven golden candlesticks. The seven stars are the angels of the seven churches, and the seven candlesticks which thou sawest are the seven churches." In conformity with this interpretation, the mosaic shows seven miniature buildings, each in the care of an angel—Ephesus, Smyrna, Pergamos, Thyatira, Sardis, Philadelphia, and Laodicea. Above the mosaic

are the words : *Quæ refero recte gradibus servare iubete.*

(3) **The Lamb in the Midst of the Redeemed.**—The mosaic does not very clearly set forth any single scene in Revelation, but the inscription over it : *Beati qui ad cœnam nuptiarum Agni vocati sunt* (Blessed are those who are called to the marriage supper of the Lamb), shows that it is designed to set forth what is described in Rev. xix. 7–9. In the midst is the Lamb, and around it are the four Evangelists in symbol, and further off are the representatives of the different nations who heard Christ's voice, and opened the door, and who now experience the fulfilment of His promise made to such, "I will come in to him, and will sup with him, and he with me" (Rev. iii. 20).

(4) **The Woman and the Dragon.**—Immediately below the former mosaic is one descriptive of what St. John records in Rev. xii. regarding the Woman and the Dragon. First, there is "a woman clothed with the sun, and with the moon under her feet, and upon her head a crown of twelve stars," to whom, also, "were given two wings of a great eagle that she might fly into the wilderness . . . from the face of the serpent." Secondly, there is the "great red dragon having seven heads and ten

horns, and seven diadems upon his heads," and whose "tail," lashed in fury, "drew the third part of the stars of heaven, and did cast them to the earth," and which "did cast out of his mouth water as a flood after the woman, that he might cause her to be carried away with the flood." Lastly, there is the man-child that the woman bore, "who was to rule all nations with a rod of iron," being borne upward by angels to God. The inscription is: *Cum nato mulier liberatur jure draconis.*

(5) **St. Michael and the Dragon.**—On the other side of the vault, opposite the Woman and the Dragon, is the combat between St. Michael and the Dragon.³ St. Michael, clothed in armour, is meeting the onslaught of the dragon with his long spear. The words descriptive of this in Rev. xii. 7, are "And there was war in heaven, Michael and his angels fought against the dragon . . . and the great dragon was cast out." The inscription here is: *Jam regnaturus vincit, nunc hic superatur.*

(6) **St. John Eating the Book.**—Below the last mosaic is one descriptive of what we read in Rev. x. of a strong angel coming down from Heaven with a little book open, which the Evangelist, in obedience to the divine command, took out of the angel's hand, and ate up, which

we know means that he mastered, or assimilated its contents. So in Ezekiel iii. 1, we read, "Son of man, eat this roll, and go speak unto the house of Israel;" and, in Jer. xv. 16, "Thy words were found and I did eat them;" and, in common parlance, we have the saying, "He devoured the book." Over St. John's head are written the words *Scs. Joannes, Ev.*, and at his feet, *Tales scripturæ sunt*. Then, around the arch of the vault, with reference to the Evangelist, and to a crowd of people who are looking towards him, is: *Librum gustavit populis ventura notavit*.

(7) **St. John Teaching.**—The mosaic corresponding to St. John Eating the Book, on the other side of the vault, is one representing him teaching the people. He first received the divine message himself, and then he delivered it to others. He stands holding the book in his left hand, and his right hand is raised as he speaks to those before him. Referring to this mosaic are inscribed the words: *Quæ liber cælat gente prescita revelat*.

(8) **Christ the Lamb opening the Seven-Sealed Book.** (*In the right gallery, at the spring of the vault.*)—This mosaic brings before us what we read of in Rev. iv. and v., namely, that the Lamb in the midst of the throne

alone was found able to open the Book sealed with seven seals.

(*a*) First, there is depicted the throne that was set in Heaven, and Him who sat thereon, who is surrounded by the four beasts, or living creatures, each having six wings. The enthroned One supports with His right hand a Book, written within and on the back, and sealed with seven seals—that is to say, complete as to its contents, and closely sealed. This Book a Lamb, with seven horns symbolical of perfect power, is essaying to open.

(*b*) A second figure of the Lamb shows that it “hath prevailed to open the book, and to loose the seven seals thereof.”

(*c*) On either side of the throne are the four and twenty Elders seated on smaller thrones—twelve patriarchs and twelve apostles, representative of the Old, and the New Testament Churches—clothed in white raiment, and with golden crowns in their hands, the rewards of endurance, which they are presenting to Christ. This mosaic is the work of Jacopo Pasterini from a cartoon of Maffeo Verona, 1615–1620.

(9) **The Opening of the Seven Seals.**—The wall-space did not admit of the illustration of the opening of all the seven seals as recorded in Rev. vi., but the first four, which are

accompanied by the ministration of the four Living Creatures, symbolical of divine dispensations, and the last seal, are depicted.

FIRST SEAL.—A white horse—symbolical of victory—whose rider, with a bow and arrows, goes forth, “conquering and to conquer,” as we read in Ps. xlv.: “And in thy majesty ride prosperously because of truth and meekness and righteousness. . . . Thine arrows are sharp in the heart of the king’s enemies”—symbolical of victory for Christ’s Church.

SECOND SEAL.—A red horse—symbolical of war—whose rider carries a great sword, with power “to take peace from the earth.”

THIRD SEAL.—A black horse—symbolical of mourning—whose rider has a pair of balances in his hand, symbolical of Scarcity.

FOURTH SEAL.—A pale, or livid, horse—symbolical of pestilence—having two riders, Death and Hell, or Hades, to retain death’s victims.

SEVENTH SEAL.—Seven angels, and an eighth one with a golden censer, of which we read in Rev. viii 1-3, “And when he had opened the seventh seal . . . I saw the seven angels which stood before God, and to them were given seven trumpets, and another angel came and stood at the altar, having a golden censer.”

The breaking of this last seal lets the Book be opened—the Roll to be unloosed.

This mosaic bears the date 1585, and the inscription is :

*Albus adest primo macro pallenti et opimo,
Et ascensorum sequitur par forma colorum.*

(10) **The King of Kings and the Lord of Lords, with the Hosts of Heaven.** (*At the spring of the vault in the left gallery.*)—This mosaic portrays what the Evangelist records in Rev. xix. Christ “the Faithful and True,” “The Word of God,” on a white horse, followed by the armies of His saints and angels, also on white horses, rides forth triumphantly to victory. All are clothed in fine linen, white and clean, but that of our Lord is coloured to suggest the “vesture dipped in blood.” This mosaic bears the initials F. Z. V. F., and the date 1590. Above it are the words :

*Rex Regum et Dominus Dominantium,
Patri adit Verbum, comptum Diademate
Regum,
Cælum cælorum cum millibus atque piorum.*

(11) **The Last Judgment.**—Seated on a rainbow, Christ is here shown “coming in the clouds of heaven with power and great glory.” In

His left hand is an open book, on which are the words He used whilst on earth to proclaim Himself "at once the preacher of salvation, and the salvation that he preached," *Ego sum via, et veritas, et vita* (John xiv. 6). At His right is Mary and at His left His Forerunner, and He is attended by cherubim and angels. Beneath Him there is a throne set—the throne of Judgment, and on it lie rich cushions and robes and a golden clasped book—the book of Judgment, an arrangement, so far, similar to that which we saw in connection with the Descent of the Holy Spirit. But here there is also "the sign of the Son of man in heaven," interpreted to mean the figure of the cross, and around it are set the crown of thorns, the spear, and the nails. The whole is a complete Greek *Ετοιμασία τοῦ Θρόνου* (Preparation of the Throne), the idea of which, as we have seen, goes back to pre-Hellenic days, and to the times of Moses. Below the cross are our first parents, and on either side of Christ and the judgment-seat, attended by angels with lilies, are the twelve Apostles, who, having followed Christ, are now receiving the fulfilment of His promise, "in the regeneration, when the Son of Man shall sit in the throne of his glory, ye also shall sit upon twelve thrones, judging the twelve tribes of

Israel." Each Apostle has his book with his name written on its cover, and there are six on either side of Christ, namely, on His right hand, Simon Zelotes and Thaddæus (Jude), our Lord's kinsmen, James the Greater, John, Peter, and James the Less ; and on His left, Philip, Bartholomew, Matthias, Andrew, Thomas, and Paul. Over their heads are the words :

*Præsidet in cælis cum Christo turba fidelis,
Jure cohæredes patris unica continet ædes,
Inclyta turba senum decus assidet hic duode-
num,
Mundi rectores statuunt in æde priores.*

(13) **Hell.**—This is represented below the Apostles at Christ's left hand. Tongues of flame, issuing from beneath the feet of John the Baptist (" . . . he will burn up the chaff with unquenchable fire"), circle round the wall and enter the wide-open jaws, armed with great teeth, of an all-devouring dragon, into which the lost are being driven by angels, and dragged by demons. Depicted separately, at one angle of the mosaic is Judas hanging himself, and at the other three men being bitten by serpents, and Dives in torment, with his finger to his tongue, which are designed to symbolise "the lust of the flesh, the lust of the eyes, and the

pride of life. Above the mosaic are the words :

*Perpetuis digni cruciatibus ite maligni,
Quos tenet Æternus, vorat, urit et angit
avernus.*

(12) **Heaven.**—Below the Apostles, at Christ's right hand, is Heaven, represented by the company of the Redeemed, "the goodly fellowship of the Prophets, the noble army of Martyrs." Mary is at one end, and the penitent thief, clinging to the cross, at the other, and between them is "the tree of life, which bare twelve manner of fruits, and yielded her fruit every month, and the leaves of the tree were for the healing of the nations." Above the tree is the word *Paradise*, and above the saints the lines :

*Ad regnum vitæ, benedicti quique, venite,
Est æterna quibus pax, gloria, lux paradisus.*

This subject of Heaven, as if felt to be too great, too joyous a one, to be dealt with entirely here, flows over on to the wall of the north aisle. The modern mosaic there, though extremely faulty in its upper half, which does violence to Scripture and to reason in its materialising of God the Father, and in the

position given to the Madonna, as well as in its inscription regarding St. Peter, yet, in its lower half, sets forth not unworthily the assembly of the blessed. Many of the Patriarchs, Prophets, Apostles, Founders of the Church, in the East and the West, Confessors and Saints, are here distinguished by their signs and symbols—Noah by his ark, Moses by the Tables of the Law, David by his harp, Stephen, the proto-martyr, by a stone and palm branch, Jerome by his translation of the Bible, and those who died for the faith by the instruments of their sufferings. On the mosaic itself are the words, *Venite benedicti pat . . .*, suggesting that the saints display their works as the fruit and proof of faith, in harmony with our Saviour's words, "Come ye blessed of my Father, inherit the kingdom prepared for you from the foundation of the world. For I was an hungred and ye gave me meat ; I was thirsty and ye gave me drink ; I was a stranger and ye took me in ; naked and ye clothed me ; I was sick and ye visited me ; I was in prison and ye came unto me." Then on a pilaster to the right is a figure of Christ looking towards the saints, with an open book in His hand, on which are the words : *Omnis qui confitebitur me coram hominibus, confitebor et ego eum coram Patre meo* " (Whosoever shall

confess me before men, him will I confess also before my Father).

Lastly, on the edge of the vault, bringing these closing scenes, and indeed the whole teaching of the Bible of St. Mark, to bear practically on character and on life, is inscribed :

*Post finem mundi, nobis nunc prædico cunctis,
Quod Deus injustis mala tribuet, et bona justis.*

—words that are an echo of those of St. John and St. Paul, “Behold I come quickly, and my reward is with me, to give every man according as his work shall be. Tribulation and anguish upon every soul of man that doeth evil, of the Jew first and also of the Gentile. But glory, honour, and peace to every man that worketh good, to the Jew first, and also to the Gentile.”

The words that close the SACRED CANON OF SCRIPTURE may fitly close also the **BIBLE OF ST. MARK.**

“HE WHICH TESTIFIETH THESE THINGS SAITH, SURELY I COME QUICKLY. AMEN. EVEN SO, COME, LORD JESUS.

“THE GRACE OF OUR LORD JESUS CHRIST BE WITH YOU ALL. AMEN.”

APPENDIX

APPENDIX

NOTES A. AND B.—ADDITIONAL SCENES IN THE LIFE OF ST. MARK

Note A.—Mosaics in Chancel.

(North Organ Loft.)

(1) St. Mark being consecrated bishop by St. Peter and receiving a crozier. On a double arch is written the word *Roma*, to suggest where this took place.

(2) St. Mark heals a leper, who is represented as covered not with white but with black spots.

(3) St. Mark has his hand, in the attitude of baptism, on the head of the cleansed leper, who kneels before him.

(4) St. Mark's companion, Hermagoras, being consecrated bishop by St. Peter, and receiving the crozier.

(5) St. Mark, with his gospel, in Alexandria, the name being written inside two arches representing that city.

(6) St. Mark's companion, Hermagoras, baptizing the inhabitants of Aquileia. One man is in the baptismal font, and one, his sponsor, stands beside it.

(7) St. Mark preaching to the people. There is a

solid brick tower behind him, probably indicating Rome.

(8) St. Mark baptizing. A catechumen kneels, and the evangelist pours water on his head.

(9) St. Mark, in a boat, commanded to go to Alexandria by an angel, who appears above him.

(10) St. Mark healing the shoemaker, Anianus, who stands before him with a knife and a sandal in his hands. Two arches are inscribed with the word *Alexandria*.

(11) St. Mark is celebrating the Holy Communion, when two Egyptians represented as negroes, fix a rope round his neck and strangle him. People in the church are depicted weeping.

(12) St. Mark's body is being put into a sarcophagus by two men, whilst Anianus, whom St. Mark made a bishop, holds over it his gospel with letters on its open page that suggest the word *Κύριος* (Lord). The church, with the altar at which he was martyred, is also outlined as his place of burial.

(There are two other mosaics here, but completely hidden behind the organ, which depict what we read of in Acts XII. of the imprisonment of St. Peter by King Herod and of his miraculous liberation, when he went "to the house of Mary, the mother of John, whose surname was Mark.")

(In South Organ Loft.)

(13) St. Mark's body taken out of its sarcophagus by Theodorus the priest, Stauracius the monk, and the two Venetian sea-captains, Tribunus and Rusticus. The names of these men are written up above their

heads, and there is also an open tower, with pinnacles, on which is written the word *Alexandria*, to indicate whence the body was obtained.

(14) St. Mark's body being carried by Tribunus and Rusticus to the ship, in a basket swung from a pole across their shoulders, and a custom-house officer waving them off as they cry, *Kanzir! Kanzir!* (pork! pork!)

(15) St. Mark's body being wrapped in a big white sail on board the Venetian ship. The words *Kanzir, Kanzir*, are written above the ship, and the Mohammedan custom-house men are getting over the ship bulwarks into their boat. A group of Egyptians are at one side, and Theodorus and Stauracius at the other, looking on.

(16) The ship, with her white sails, on one of which is a red cross, spread to the breeze, on her way to Venice. The monk Stauracius is on deck.

(17) St. Mark rouses the sailors to save the ship as it is being borne in a storm amongst the islands of the *Estuarie* (Estuary) of Venice. The sailors are seen pulling in the sails, and the monk Stauracius is asleep.

(18) The ship safely home at last. The sails are furled, and those on board raise their hands in thankfulness.

(19) St. Mark's body welcomed by the Doge, who has the patriarch and clergy on one side of him, and the military and the people on the other. An outline is seen intended to suggest St. Mark's Church. The inscription, which is elsewhere met with, and is often quoted, is :

*Pontifices, Clerus, Populus, Dux mente serenus.
Laudibus atque choris, excipiunt dulce canoris.*

Note B.—Mosaics in the Zeno Chapel.

(Off Baptistery.)

(1) St. Mark, asleep in his boat, receiving the vision that told him of his future association with Venice. His boat, driven by a storm on to the Venetian islands, is tied to a stake amongst the reeds of the lagoon. There is a piece of blue starry sky overhead, and an angel, with a tricuspid narthex, communicating in a dream the message to him. The inscription is :

*Cum transitum faceret per mare ubi nunc posita est
Ecclesia.*

*Sancti Marci Angelus ei nuntiavit quod post ali-
quantum.*

*Tempus a morte ipsius corpus ejus hic honorifice
locaretur.*

(2) St. Mark's companion St. Hermagoras, receiving a crozier, and being consecrated Bishop of Aquileia by St. Peter.

*Beatus Petrus confert Patriarchatum Aquileiensem
Beato Hermachoræ.*

(3) St. Mark leaving Rome for Egypt, his departure represented by his passing through a gateway which is crowned with houses and church towers.

(4) St. Mark in Egypt curing a demoniac. The evangelist has his book in his left hand, and his right hand raised, rebuking, in Christ's name, the evil spirit that possesses a naked man who stands in a cleft of a rock.

The inscription referring to these two mosaics is,

Sanctus Marcus recedens Roma, pergit in Ægyptum, ibique ejicit demonia et alia multa signa facit.

(5) St. Mark writing his gospel. He sits at a low square table on which are his inkstand and a pair of scissors. His disciples, who are said to have urged him to the work, look on. He has just begun to write the opening words of his gospel, *Initium Evangelii*. Above the mosaic we read: *Sanctus Marcus rogatus a fratribus scripsit Evangelium.*

(6) St. Mark, accompanied by his disciples, submits his gospel to St. Peter, who reads and approves of it, and consigns it to the care of the Church. On the open pages of the book are the words we have read above: *Initium Evangelii*. The inscription is: *Sanctus Petrus approbat Evangelium Sancti Marci et tradit Ecclesiæ legendum.*

(7) St. Mark baptizing at Aquileia. The convert is in the font, and two men stand by with towels. We read: *Hic Marcus baptizat in Aquileia.*

(8) St. Mark sent to Alexandria. As in a former mosaic, he is represented sleeping, with an angel imparting to him the vision. On a building there is the word, *Pentapolis*, once the name for the five cities of North Africa, but latterly limited to Cyrennaica: *Angelo nunciat Sancto Marco ut vadat Alexandriam.*

(9) St. Mark arrives at Alexandria. The lighthouse is in view, and the ship's sails are being taken down. *Pergit navigio Alexandriam.*

(10) St. Mark healing the shoemaker. Anianus sits with his knife and sandal, and wounded hand, which St. Mark heals. *Tradit calceamentum ruptum sutori, quod cum sueretur vulneravit manum suam, et Sanctus Marcus sanavit.*

(11) St. Mark is martyred. Whilst at the altar celebrating the Holy Communion the Evangelist is killed. One man hits him with a club, and another strangles him with a rope. There are houses in the mosaic to represent Alexandria. *Saraceni celebrantem percuciunt Sanctum Marcum.*

(12) St. Mark's body maltreated. With the rope that strangled him, his body is dragged through the city to the place of bullocks. *Hic catenatus trahitur ad loca Buculi.*

(13) St. Mark's body buried. The disciples of the Evangelist, as in the chancel mosaic, place the body in a sarcophagus. Behind them is seen the columned tomb ready to receive it. Bishop Anianus reads his gospel, on the open page of which are the words *Dominus Deus*. The inscription is : *Sepelitur Beatus Marcus a Christi fidelibus.*

Note C.—Additional Scenes of Christ's Infancy.

(*In Baptistry.*)

(1) *The Magi before King Herod.*—The Magi, one old and two young, wearing their royal robes and crowns, and carrying their gifts, stand before King Herod, who, sitting on his throne with crown and sceptre, wears a troubled look, as he asks in the words inscribed above the mosaic : *Ubi est qui natus est rex Judæorum?* (Matt. ii. 2.)

(2) *The Magi presenting their Gifts to Christ.*—As they approach the Babe, seated on His mother's knee, each kneels to present his gift. Christ, as a king, is clothed in royal purple and gold, and as Divine, holds in His left hand the Word, and blesses with His right.



Photo by C. Naja

MICAH AND JEREMIAH

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Behind the Magi is a servant leading two dromedaries. Recognising in the visit of the Magi a pledge of the ingathering of the Gentiles to Christ, the text selected to accompany it is from Ps. lxxii. 11: *Adorabunt eum omnes reges terræ, et omnes gentes servient ei* (All kings shall fall down before Him, all nations shall serve Him). Lastly, a great beam of light falls upon the infant Christ from the star that guided the Magi, which again obtains its light from another figure of Christ in the apex of the vault, from whom rays also stream down upon twelve prophets beneath, who bear large written scrolls, as if to say that all Old Testament Messianic prophecies were fulfilled in Christ, whose messengers they were, and whose words they were inspired to utter.

As this Old Testament witness to Christ is almost identical with that, similarly rendered, in the Chancel Cupola (page 230), I need not reproduce it here.

(3) *Joseph warned to flee into Egypt*.—By the side of the wall of the house, Joseph is represented asleep on his couch. An angel above points his finger downwards at him, warning him in a dream of Herod's murderous scheme, and bidding him take the young Child and his mother, and fly into Egypt.

(4) *The Flight into Egypt*.—Mary, with the child is seated upon a white donkey, which is being led by a youth through an arch, meant to suggest Egypt. Joseph walks behind carrying a cloak on his staff across his shoulder. The youth similarly carries a gourd-flask, such as is still in use in the East and in Italy. Above is written (St. Matt. ii. 13): *Surge et accipe puerum et matrem ejus et fuge in Ægyptum et esto ibi usque dum dicam tibi*. (Arise and take the young

child and his mother, and flee into Egypt, and be thou there until I bring thee word.)

(5) *The Massacre of the Innocents*.—This is represented as taking place in a wild mountainous country, one soldier is killing a child which he holds by the hair, another aims his spear at one in its mother's arms, and a third is sheathing his sword satiated with the blood of the children lying dead on either side of him. The text is (St. Matt. ii. 16): *Tunc Herodes, videns quoniam illusus esset a magis, iratus est valde, et mittens occidit omnes pueros qui erant in Bethlehem et in omnibus finibus ejus*. (Then Herod, when he saw that he was mocked of the wise men, was exceeding wrath, and sent forth and slew all the children that were in Bethlehem and in all the coasts thereof.)

Note D.—Life of John the Baptist.

(*In Baptistery.*)

Mr. Ruskin speaks in high terms of the mosaics of John the Baptist as "the only ones in the interior of the church which belong to 1204," but recent research has shown that they were executed by the Doge and historian, Andrea Dandolo, who reigned from 1343 to 1354, whose tomb is on the wall to the right of the font, and whose portrait is in one of the mosaics—that of the Crucifixion. The mosaics have suffered from restorations made about twenty years ago.

(1) *John's Birth announced by Gabriel*.—This mosaic shows the altar of incense in the temple, on the right side of which is the angel Gabriel, and on the left Zacharias the priest with a censer in his hand. Gabriel has delivered his message regarding the birth

of John, but Zacharias had ceased to expect an answer to his own prayer, and disbelieves it, and now the angel's hand is raised menacingly, and the strange appearance of Zacharias shows that he has been struck with dumbness, which is at once his "sign" and his punishment. Above are the words (Luke i. 9, 11): *Ingresso Zacharia templum Domini, apparuit, ei angelus Domini stans a dextris altaris* (Zacharias having entered the temple of the Lord, . . . an angel of the Lord standing on the right side of the altar appeared to him).

(2) *Zacharias Dumb before the People*.—Zacharias is portrayed leaving the Holy Place and encountering the people in the Outer Courts, who, already marveling that he had stayed so long at the altar of incense, now raise their hands and look at one another in astonishment, as they see him with excited look pointing to his tongue to indicate his dumbness. The inscription is: *Hic sanctus Zacharias exit mutus ad populum* (Here St. Zacharias comes forth dumb to the people).

(3) *Zacharias and Elizabeth*.—A priest's course of service lasted one week, during which time he never left the temple, and Zacharias, notwithstanding what had happened, accomplished the days of his ministration. He then "departed to his own house," in Hebron, in the hill-country of Judæa. His arrival and meeting with his wife are here represented. The inscription is simply: *S. Zacharia. S. Elizabetha*.

(4) *The Naming of John*.—The mosaic consists of a group of four figures, Zacharias, Elizabeth, and two women, representing "her neighbours and her cousins" who rejoiced with her (Luke i. 58). The child is

eight days old, the rite of circumcision has just been performed, as is probably indicated by the woman with the basket, and now the ceremony of naming is taking place. "Her neighbours and her cousins" have called him Zacharias; Elizabeth, pointing to the child, has said, "Not so, but he shall be called John." An appeal was made by signs to his father, who was probably deaf as well as dumb, and he, on a book-like tablet, is writing with a style (Luke i. 63): *Johannes est nomen ejus* (His name is John). Of the two placard-like inscriptions, the one stating that the mosaic is John's Nativity is manifestly inaccurate, and of the other only the modern date 1628 is said to be correct.

(5) *John led by an Angel into the Desert*.—Mountains with scanty herbage represent the desert-region of Judæa, into the recesses of which an angel is leading John. If St. Mark was at one time too faint-hearted to accompany St. Paul and St. Barnabas into the wilds of Asia Minor, it is not wonderful that the boy John hangs back on this occasion. The subject is taken partly from the Gospel of St. Luke and partly from the *Protovangelium of St. James*. In the former we read (ch. i. 80) "And the child . . . was in the deserts till the day of his showing unto Israel;" and in the latter, that his mother fled with him for fear of Herod, who sought to kill him with the children of Bethlehem, thinking he might be Jesus. Not finding the child, he killed Zacharias, and on the death of Elizabeth, angels took John under their care. The inscription is: *Quomodo angelus secum ducit sanctum Johannem in desertum* (In what manner an angel led St. John with him into the desert).

(6) *John receives a Camel's Hair Cloak from the Angel.*—The scene is the same wild desert hill-country John, now a grown man, is about to enter upon his life's work, and as he is to do so "in the spirit and power of Elias," he receives from the angel Elijah's garment, namely, a cloak woven of camel's hair (2 Kings, i. 8), which indeed was the badge of the prophet. As John takes this with his right hand he displays in his left a scroll with the one word that expressed the burden of his message, *Μετανοείτε* (Repent). The inscription is: *Hic angelus representat vestem beato Johanni* (Here an angel presents a raiment to the blessed John).

(7) *John Preaching.*—The mosaic suggests a synagogue. John has his prophet's cloak wrapped around his waist and shoulders like a plaid, and, with a cross-staff in his left hand, and his right arm extended, is proclaiming from the preacher's desk his doctrine of repentance. According to the custom of these days, which is largely that of the present time in Italy, the men and women sit separately, the former in the inner half of the church, and the latter behind them. The inscription is: *Hic prædicat* (Here he preaches).

(8) *John Baptizing Christ.*—The Jordan, represented by broad blue and white diagonal lines, and with fish swimming in it, is seen rushing between rocky banks. A little figure with a vase typifies its source. Our Lord stands in the river up to the elbows, His whole figure however, showing through the water. Above His head is a dove, and a star that throws down a stream of light upon Him. On one bank stands John the Baptist, wearing his raiment of woven camel's hair, with his right hand raised, and the other on Christ's

head baptizing Him. Beside John there is a barren tree, with leaves only, into the root of which he has struck his axe. On the other bank of the Jordan are three angels watching the scene. The inscription is: *Hic est Baptismum Christi* (This is the Baptism of Christ).

(9) *John witnessing for Christ.*—The scene in this mosaic is the same wild mountainous region. Two groups face each other, one composed of John and his disciples, and the other of priests and levites, who have come as a deputation from the Sanhedrim to ask the Baptist concerning himself and his mission, “as all men mused in their hearts of John, whether he were the Christ or not.” John nobly puts himself and his work in the background, and witnesses for the Messiahship of Christ. Part of their question and of John’s answer are contained in the inscription, the latter re-written incorrectly—another example of errors committed by the restorers through ignorance of Scripture. *Quomodo ergo baptizas si neque Christus, neque Elia, neque Propheta? Ego baptizo in nomine patris, et filii, et spiritus sancti* (Why baptizest thou, then, if thou be not that Christ, nor Elias, neither that prophet? I baptize in the name of the Father, of the Son, and of the Holy Spirit).

(10) *John’s Head brought to the Feast.*—The mosaic represents the end of Herod’s birthday feast. The supper is over, the daughter of Herodias has danced before the king, he has made his offer, she has made her request, he has acceded to it, and John has been beheaded. And now, as the mosaic shows, the head has been brought to the feast and given to the damsel. By the door stands the messenger who

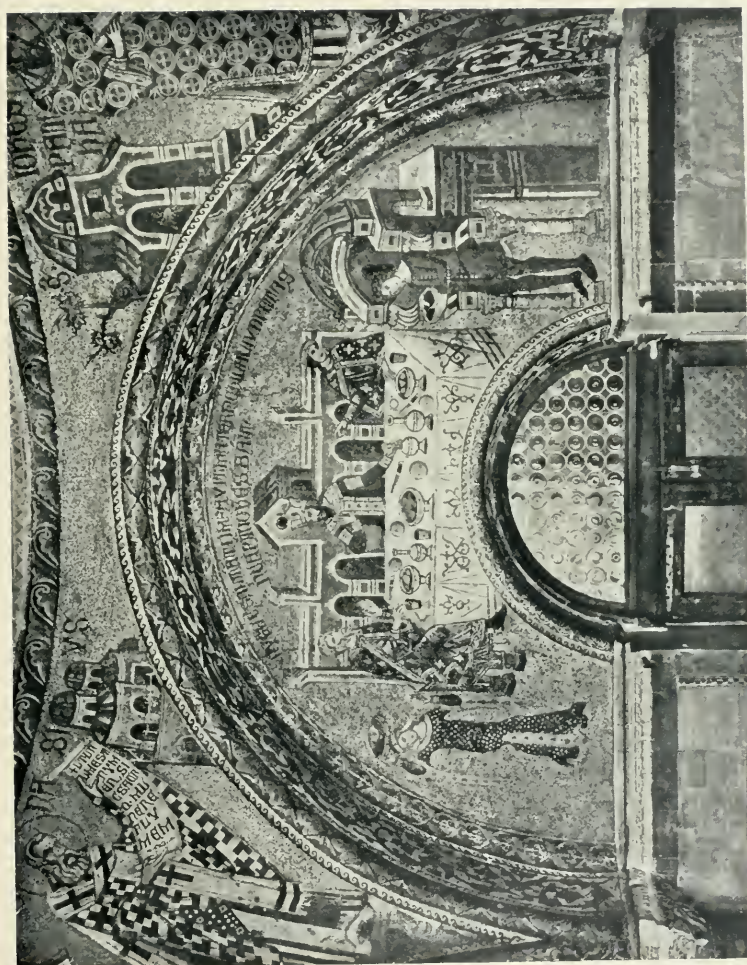


Photo by C. Naya

HEROD'S BIRTHDAY FEAST

W. H. Hand & Co.

brought it with an empty charger, and Herodias's daughter has set it in a golden one on her head to carry it to her mother. Meanwhile the tragedy has, momentarily at least, shocked the king and his guests, who are seated at the banquet. Herod has raised, as if in horror, his right hand, whilst with his left he still holds a wine-flask, and one of his nobles stops whilst dipping a sop in a goblet. The inscription is: *Puellæ sultanti imperavit mater; nihil aliud petas, nisi caput Johannis Baptistæ* (The mother ordered the damsel dancing, that she ask nothing else but the head of John the Baptist).

(11) *John Beheaded*.—This mosaic (out of its proper place) shows the prison, not unlike, with its thick, iron-barred window, a dungeon of the Ducal Palace. John has been brought to the threshold of the cell for execution. The blow has been struck, and his head has fallen into the charger set to receive it, whilst his lifeless body blocks the doorway. The executioner, a Roman soldier, is sheathing his sword. The inscription is: *Decollatio Sancti Johannis Baptistæ* (The beheading of St. John the Baptist).

(12) *John's Head given to Herodias by her Daughter*.—Herodias, who “would have killed him, but she could not,” has at length, more successful than her prototype, Jezebel, in the case of Elijah, had her wish, and her daughter is here seen presenting her with the head of the stern rebuker of her crimes. She is gorgeously dressed as a queen, with crown and sceptre, and Mr. Ruskin thinks not simply as Herod's consort, “but high and alone, the type of the power of evil in pride of womanhood, through the past and future world, until Time shall be no longer.” On the wall

beneath this mosaic is a head of John the Baptist in marble on a gilded platter, and below it there is a slab of Greek marble let into the wall, with red lines or stains on it, which is traditionally said to have come from his prison stained with his blood.

(13) *John's Entombment*.—The mosaic shows a large sarcophagus, into which three of John's disciples, by the aid of two men, are placing his headless body. They are attended by a deacon, who, with a censer in one hand and an aspergill in the other, incenses and sprinkles the body. The disciples are clothed in white garments covered with black crosses. Behind the disciples is seen the domed roof of the tomb prepared for the reception of the sarcophagus. Mr. Ruskin says it is "of the exact type of that in the museum of Perugia, given to the ninth century," and, speaking of the whole mosaic, it "is the most beautiful design of the Baptist's death that I know in Italy." One of the disciples holds a book, the words on which are mostly illegible, but suggest the text (Mark vi. 29): "And when his disciples heard of it they came and took up his corpse and laid it in a tomb." The inscription above the mosaic is: *Hic sepelitur corpus sancti Johannis Baptistæ* (Here is being interred the body of St. John the Baptist).

Note E.—Crucifixion.

(*Altar-piece in Baptistery.*)

This mosaic of the Crucifixion has fewer scriptural details than the one described at page 270, but it is notwithstanding very striking and interesting. Our Lord's feet are crossed and pierced together by one nail.

From the wound thus caused, and from that of the spear-thrust, come forth streams of blood and water, the one from the feet trickling on to a skull (Golgotha). Guardian angels, veiling their faces and weeping, hover above the arms of the cross. Beside it, on Christ's right hand, is Mary, beyond whom is St. Mark with his gospel, on the open page of which is written : *In illo tempore Maria ma* (In that hour Mary His mother) : and on His left hand are John the Evangelist and John the Baptist, with a scroll on which are the words *Ecce Agnus Dei ecc* (John i. 29). Then at the foot of the cross kneels the Doge, Andrea Dandolo, and at the extreme ends of the mosaic kneel his Grand Chancellor, and a Senator, sometimes mistaken for a woman.

In front of the mosaic, behind the altar, is a huge block of red Egyptian granite, brought from Tyre, in 1126, from which, the old chronicles say, Christ preached to the inhabitants of that city.

I have before said that our St. Mark's Bible knows nothing of a dead Christ, and so, in connection with this mosaic of the Crucifixion, must be read those of the cupola above it, where Christ is again represented, no longer nailed to a cross, but sitting reigning upon a throne ; and not only reigning, but wielding the sceptre of universal sovereignty, the words of the Apostle Paul being realised (Phil. ii. 8), "And being found in fashion as a man, he humbled himself, and became obedient unto death, even the death of the cross, wherefore God also hath highly exalted him, and given him a name which is above every name, that at the name of Jesus every knee should bow, of intelligences in Heaven, and intelligences in earth, and

intelligences under the earth." In the apex of this cupola Christ sits enthroned on a starry disc, His hands raised in blessing. Close under His arms are two six-winged cherubim, and around the disc are nine angels each with its narthex—one having two. All are ruby-coloured, symbolical of light and love. The "intelligences" over which Christ rules circle around the dome under His feet, the order evidently suggested by St. Paul's words (Col. i. 16, and Eph. i. 20, 21). "For by him were all things created that are in heaven, and that are in earth, visible and invisible, whether they be thrones, or dominions or principalities, or powers; all things were created by him and for him;" and Christ is now sitting "in the heavenly places, far above all principality, and power, and might, and dominion, and every name that is named, not only in this world, but also in that which is to come." They are nine in number, as follows:

(1) *Plenitudo Scientiæ* (Plenitude of Wisdom). "According to the wisdom of an angel of God to know all things that are in the earth" (2 Sam. xiv. 20). This angel has ten wings and its name is on its breastplate.

(2) *Throni* (Thrones). Represented by an angel crowned, holding a sceptre, and sitting in a starry sphere, its name on a scroll in its left hand.

(3) *Dominationes* (Dominions or Lordships). The figure here has a balance in its left hand, and a spear in its right, with which it strikes at a dark monster. In one scale of the balance is a man and in the other a pile of books.

(4) *Angeli* (Angels). The angel of the resurrection, holding in its arms a figure "bound hand and foot with grave-clothes."

(5) *Archangeli* (Archangels). Holding the same figure, into which life has returned, and from whom the grave-clothes are falling. "Loose Him and let Him go." Between the angel and archangel, who face each other, there is an open vault with three figures in it.

(6) *Virtutes* (Virtues). A mountain cleft, whence ascends a column of fire in which is the face of a man, and from which issues also a stream of water. A skeleton lies in front, at which an angel points its hand. The death of Death—"And death and hell were cast into the lake of fire" (Rev. xx. 14).

(7) *Potestates* (Powers). "And I saw an angel come down from heaven, having the key of the bottomless pit, and a great chain in his hand. And he laid hold on the dragon, that old serpent, which is the Devil and Satan, and bound him a thousand years" (Rev. xx. 42).

(8) *Principatus* (Principalities). A fully armed figure with helmet and sword, seated amongst the stars.

(9) *Seraphim* (Seraphim). Gloriously apparelled, and bearing a sword.

In the spandrels of this vault are the *Four Latin Fathers*, St. Augustine, St. Jerome, St. Ambrose and St. Gregory the Great. All have books before them, and all are writing, but St. Ambrose, who is reading. Behind each stands an attendant angel; "Are they not all ministering spirits sent forth to minister for them who shall be heirs of salvation?" (Heb. i. 14.)

Note F.—The Apostles Baptizing.

(*In the Baptistery.*)

Here, in the *Dome above the Font*, there is represented the apostles obeying the last mandate of their ascended King, "Go ye into all the world and preach the gospel to every creature." Each is supposed to be in that country, where, as we have already seen, he is said, in history or tradition, to have sealed his testimony with his blood, and there he is baptizing a convert in a font, beside whom stands a sponsor clothed in native costume. Behind each group is, in every case, a tower to suggest a city, and above is inscribed the name of the apostle and the place of his labours. The font is almost in every case a square marble one, and the evangelist places his left hand on his convert's head and blesses him with his right.

(1) *St. Matthew in Ethiopia* (in the town of the man-eaters). The sponsor is swarthy, with white hair, is gaily dressed, and wears a turban.

(2) *St. Simon (Zelotes) in Egypt*.

(3) *St. Thomas in India* (Hindustan and Malabar coast). The sponsor is dressed like the Ethiopian in No. 1, and carries a cross-staff.

(4) *St. Andrew in Achaia*. The sponsor wears a red fez and white turban. A tree grows on the rampart of the town.

(5) *St. Peter in Rome*. The apostle has his symbol of the keys, and carries a wand. The sponsor is a Roman soldier in full armour.

(6) *St. Bartholomew in India* (India superior). The sponsor wears a white turban.

(7) *St. Thaddeus in Mesopotamia*. This apostle is



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THE BAPTISTRY DOME
The Apostles baptizing

called also Jude, and Lebbæus. The sponsor wears a curious red and gold conical hat.

(8) *St. Matthias in Palestine.* The sponsor is a young man and bareheaded.

(9) *St. Mark in Alexandria.* The sponsor is in a white Egyptian robe, with red and blue stripes. Font here is round, set on a pedestal.

(10) *St. John in Ephesus.* He has scroll in left hand and baptizes with his right.

(11) *St. James the Less in Judæa.* The sponsor holds a towel. Font is shaped like a cross.

(12) *St. Philip in Phrygia.* He baptizes with both hands on convert's head. The sponsor wears a small-crowned straw hat.

Before leaving this subject let us notice how, as the apostles are obeying their Lord's command in going into different lands preaching and baptizing, so He is represented fulfilling the promise He coupled with His mandate ; "Lo, I am with you all the days, even to the end of the world, Amen ;" for, from the apex of the dome, seated on a rainbow, He looks down upon them, and whilst holding in His left hand the banner of victory over Death and Hades, and a scroll, on which is His mandate, *Euntes in mundum universum prædicate Evangelium omni creaturæ. Qui crediderit et baptizatus fuerit salvus erit*, He has His right hand stretched over them blessing them, as when He was parted from them on the mount of Olivet. In the spandrels of the cupola are the four Greek fathers, each exhibiting a scroll with words that bear upon the rite of Baptism.

St. Gregorius Nazianzenus : *Quod natura tulit, Christus baptisate curat* (That which nature has brought Christ by baptism cures).

St. Basilus : *Ut sole est primum lux mundi, fide baptismum* (As by the sun first is the light of the world, so by faith is baptism).

St. Athanasius : *Ut unum est numen, sic sacro munere flumen* (As the Godhead is one, so it is a river of holy gifts).

St. Johannes Chrysostomus : *Regnum intrabit aqua quem spiritus ante lavabit* (He shall enter the kingdom by water whom the Spirit first has washed).

Note G.—The Four Sculptured Columns of the Ciborium.

(*In Chancel.*)

The four marble columns that support the canopy of the high altar are completely covered with sculpture in high relief, arranged in circular bands or zones, nine encircling each column. Each band is divided again into nine niches, in each one of which there is at least one figure, or, I may say, there are nine little colonnades of nine arches each, girdling each column, with one or more figures under each arch. The figures of one column, that at the north-east angle, represents scenes from the life of Mary, taken from the *Protovangelium of St. James*, and from the *Gospel of the Nativity of Mary*; those of the other three columns represent scenes from the life of Christ taken from the three synoptic gospels. Sometimes one figure, sometimes several, go to form a scene, to the understanding of which one is helped by a few descriptive words carved above it. The work is more curious from an art and historic point of view, than profitable in any sense. It is believed to go back to the fifth or sixth century, and the columns are supposed to have been

brought to Venice early in the thirteenth century, from the old Roman, now the modern Austrian, town of Pola in Istria, so full of magnificent ruins. I shall now describe, in as few words as possible, the scenes depicted on these columns. They begin at the bottom of each column and are to be read upwards.

A.—Column at north-east angle, behind altar.—Scenes from the Life of Mary.

(1) Joachim and his gifts spurned by Issachar the High Priest.

(2) Joachim and Anna told by an angel of Mary's birth.

(3) Joachim and Anna speak with the angel of the promised event.

(4) Joachim and Anna present a thankoffering for Mary's birth.

(5) Joachim and Anna's thankoffering of a lamb is sacrificed.

(6) Joachim and Anna lead Mary with gifts to the temple.

(7) Joachim and Anna dedicate Mary to the temple service.

(8) Issachar, the high priest, receives Mary.

(9) Joseph's rod blossoms, and he receives Mary to wife.

B.—Column at north-west angle, before altar.—Scenes from the Life of Christ.

(1) The Annunciation ; Mary suspected ; Mary and Elizabeth ; the Birth of Christ.

(2) The Shepherds ; the Magi ; King Herod.

(3) The adoration of the Magi ; Christ called to the marriage at Cana.

(4) Christ calls Andrew, Simon, James and John ; at the marriage at Cana.

(5) Christ's first miracle at Cana ; cleansing the Temple ; at the well of Samaria.

(6) Zacchæus in the tree ; Christ calls him ; the centurion prays Christ to heal his servants.

(7) Christ grants the centurion's prayer ; Christ makes clay and anoints the eyes of the blind man.

(8) Christ raises Lazarus ; He cures a paralytic, who carries his bed.

(9) Christ besought by the Canaanitish woman ; He heals a lunatic ; He heals the woman's daughter ; He multiplies the loaves and fishes.

C.—*Column at south-east angle, behind altar.—The Life of Christ, continued.*

(1) Christ calls the disciple who said, " Lord, suffer me first to go and bury my father " ; Christ repels the Scribe who said, " Master, I will follow Thee whithersoever Thou goest."

(2) Christ heals the sick brought to Him from towns and villages.

(3) Christ calls Matthew ; the Pharisees murmur ; Christ cures a Paralytic ; Christ and the two blind men.

(4) Christ calls Simon ; His feet washed by a penitent's tears ; He enters into a ship ; He calms the storm.

(5) Christ in the country of the Gadarenes ; He permits evil spirits to go into the swine.

(6) Christ besought by Jairus to heal his daughter ; He restores her to life.

(7) Christ heals the woman who touched the fringe of His garment; He sends forth His disciples; He teaches the necessity of cross-bearing.

(8) $\tilde{I}\tilde{C} \ \tilde{X}\tilde{C}$; Christ by the lake of Gennesaret; the Miraculous Draught of Fishes; Jesus with Simon.

(9) Christ with Mary and Martha; He casts out a demon from an adulteress; He cures a leper.

D.—Column at south-west angle, before altar.—The life of Christ, continued.

(1) Christ's triumphal entry; He washes His disciples' feet; He institutes the Last Supper.

(2) Christ prays in an agony in the garden; He is betrayed by Judas.

(3) Christ heals the ear of Malchus; Christ led to judgment; Christ condemned by the High Priest who rends his garment; Christ denied by Peter, when accused by the maid-servant.

(4) Christ looks at Peter when the cock crew; Peter weeps; Christ examined by Pilate; Judas casts down the thirty pieces of silver.

(5) Judas hangs himself; Pilate washes his hands; Jesus scourged by soldiers.

(6) Christ led away to be crucified; the Crucifixion (a lamb is on the cross instead of Christ, as was the custom up to 787, when abolished by second Nicene Council); the Sepulchre guarded, and the Resurrection.

(7) The bodies of saints arise; Christ in Hades; Christ appears to His disciples.

(8) The Ascension, "the apostles beholding it with admiration."

(9) Christ in Glory, adored by the Angelic Orders. The canopy supported by these columns is of Verde

antique, and on it stand figures of Christ and of the evangelists, that of Christ being twice repeated, in front between St. Mark and St. John, and behind between St. Matthew and St. Luke.

I may say that the four beautiful spiral columns, two of transparent alabaster, and two of African marble, in the small apse behind the high altar, are said, by the old chroniclers, to have been brought from *Accho* (now Ptolomais), one of the oldest cities of Phœnicia, spoken of in the book of Judges, i. 31. "Neither did Asher drive out the inhabitants of *Accho*." There is also a popular tradition that the two of alabaster had once a place in Solomon's temple. This may or may not have been the case, but certainly they are worthy of it.

Note H.—The Pala D'Oro.

(*Behind the High Altar.*)

The magnificent Pala D'Oro, or altar-piece or gold, which stands between the first and third of the columns just spoken of, behind the high altar, is entirely worthy of its name, whether we have regard to its intrinsic value, or to its merit as a work of ancient Christian art, or to its excellence as an exhibition of *Biblical Truth*, which last is what I wish mainly, though briefly, to consider here. It measures eleven feet long by seven feet broad, and consists of two parts, an upper and a lower, both of equal length—eleven feet—but the lower is twice the breadth of the upper. It contains about thirty pounds weight of gold, and nearly ten times that weight of silver. It is adorned with over twelve hundred pearls, and twelve hundred precious stones, although the latter have not any very

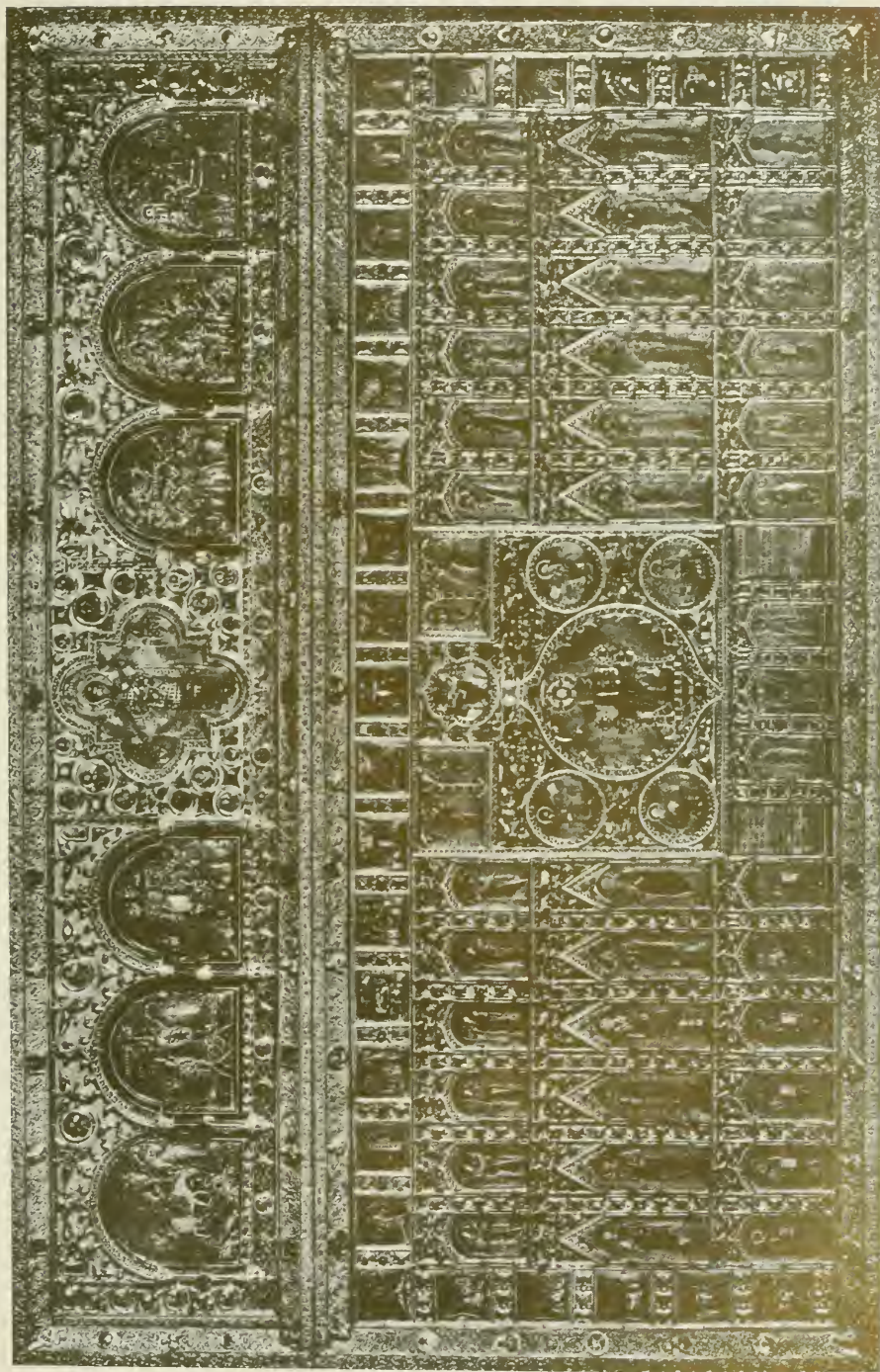


Photo by C. Naya

THE PALA D'ORO

W. H. Ward & Co.

great value, as they are not, for the most part, the original ones, which fell a prey to the invader at the fall of the Republic. Indeed the *Pala* itself then disappeared, and only escaped the melting-pot because its value was not known.

What strikes one on looking at this *Pala* is exactly that which, as we have seen, strikes one on looking at the church as a whole (and at its separate parts, too), namely, the *Absolute Supremacy and Sovereignty accorded to Jesus Christ*. The *Pala* is crowded with figures. If we include busts and medallions, there are over two hundred, yet all are not only secondary and subordinate to Jesus Christ, but are there only because He is there. They are depicted solely as His servants and subjects.

We shall begin by reading the lower portion of the *Pala*, which is its chief part, though not the more ancient. Christ, then, enthroned — the cross-nimbus behind His head, His monogram $\overline{\text{IHC}} \overline{\text{XPC}}$, His right hand raised in blessing, and His left hand holding the open book, its pages studded with gems — is its central figure, and, at the same time, that of the whole *Pala*. He is enclosed in a large circle, around which, in smaller circles, are the four evangelists writing their gospels: St. Mark and St. John above, and St. Matthew and St. Luke below. Immediately over Christ's head is the "Preparation of the Throne," on either side of which, in separate spaces, is a seraphim and an angel, the former with four faces, and four wings full of eyes. Beyond these figures Christ is further surrounded by apostles, prophets, and archangels, marshalled in order on either side of Him, in three rows. The middle row, which is the chief

one, consists of the apostles, each holding his book, six standing on Christ's right hand, and six on His left. The lower one consists of Old Testament prophets arranged under the apostles as follows : to the right of Christ, first Ezekiel, and then, in receding order, Moses, Daniel, Jeremiah, Nahum, and Isaiah ; to His left, first David, then Elijah, Zechariah, Habakkuk, Malachi, and Solomon. Each holds an open scroll, on which is inscribed a Messianic prophecy uttered by him, and which in Christ had received its fulfilment. The upper row is composed of archangels similarly arranged, six to right and six to left of Christ, towards whom they bend in worship, each bearing a trefoiled narthex, and sealed on the forehead with the seal of immortality. Forming part of a border above these are scenes from the Life of Christ, namely, His Annunciation, Nativity, Presentation in the Temple, Baptism, the Last Supper, His Crucifixion, Descent into Hades, Resurrection, His appearance to Thomas and the other apostles, His Ascension, His sending of the Holy Spirit at Pentecost. Six figures of early saints, three on either side, complete the border above, which is then carried down the sides of the *Pala*, showing scenes in the Life of St. Mark. Lastly, below Christ's feet, between the prophets, are five spaces. In the centre one is Mary, with her hands raised in the attitude of prayer, to her right is the Doge Ordelafo Falier, and to her left the Empress Irene. The two outer spaces are filled with inscriptions, which tell how this portion of the *Pala* was made to the order of the above Doge in 1105, repaired by Doge Pietro Ziani in 1209, and again renewed by Doge Andrea Dandolo in 1345.

The upper part of the *Pala* really carries us back to our Tenth-Century church, for it was made in Constantinople by the order of the Doge Pietro Orseolo for the high altar of his restored basilica. It consists of six scenes which are not in strict chronological order: Christ's Triumphal Entry into Jerusalem, His Descent into Hades, the Crucifixion, the Ascension, the Descent of the Holy Spirit, the Death of Mary. In the midst of these scenes, having three on either side, is a large figure of the Archangel Michael, flanked by two six-winged seraphim, and a labarum with the word ΑΓΙΟΣ thrice repeated, "Holy, Holy, Holy." Beside these figures and scenes, the whole *Pala*, but especially the upper part, is enriched with over a hundred medallions and busts of the early fathers, and founders, and martyrs of the Church.

Note I.—The Chapel of St. Isidore.

(Off North Transept.)

The **Chapel of St. Isidore**, opening off the north transept, is of singular beauty. The lower parts of the walls are decorated with precious marbles, and the upper parts and its vaulted roof, with interesting mosaics, made by the Doges Andrea Dandolo and Giovanni Gradenigo (1343-1355), and, therefore, of the same age as those in the Baptistery. The chapel is called St. Isidore's because it contains the body of that saint—the martyr-saint of Chios—who was killed by the Emperor Decius in 250, and which was brought from Chios, in the Ægean Sea (the reputed birthplace of Homer), in 1125, by the Doge Domenico Michiel. Although the mosaics depict mainly the story of

St. Isidore's life, yet on entering the chapel it is not he who is first seen, but Jesus Christ. On the east wall, above the altar, Christ sits enthroned, His right hand raised in blessing and His left holding an open book. Beside Him on the right is St. Mark with His gospel, and on the left is St. Isidore, with his hands clasped in prayer. On the west wall Christ is again represented. Here, though a babe on His mother's knee, He yet has His right hand raised in blessing, and in His left He holds a scroll. Beside Him on one side is St. Nicholas, the patron of the sea, and on the other John the Baptist with a scroll, on which are the words: *Ecce Agnus Dei, ecce qui tollit peccatum mundi* (Behold the Lamb of God which taketh away the sin of the world). Then, running round the vault and walls, are mosaics which give the main facts of St. Isidore's life—his arrival by ship at Chios from Alexandria; his casting out of evil spirits; his baptizing the people of Chios; his being thrown into a furnace unhurt; his being at last martyred by being dragged at the tail of a horse; his burial. Above the windows that look into the *Piazzetta dei Leoni* are mosaics that show the Doge Domenico Michiel at Chios; the rape of St. Isidore's body; its being borne to the Venetian ships; and its being deposited in St. Mark's Church. Mr. Ruskin says that the tomb of St. Isidore, behind the altar, made by the Doge Andrea Dandolo, and that of Andrea Dandolo himself, in the Baptistery, "are both nearly alike in their treatment, and are, on the whole, the best existing examples of Venetian monumental sculpture." It is interesting to remember, before quitting this chapel, that here we are standing not only on the site,

but actually within the walls of the old *Church of St. Theodore* which disappeared to make room for our Eleventh-century Church of St. Mark. When the wall that separates this chapel from the transept was stripped of its marbles for restoration in 1832, not only did the side towards the church show that it had once been exposed to the weather, but it was found to be perforated by a window with iron gratings. That is to say, what is now the north transept wall of St. Mark's was originally the south wall of the church of St. Theodore, the window of which looked into part of the famous *brolo* (orchard) that lay between it and the old Basilica of St. Mark.

Note K.—The Treasury.

(Off the South Transept.)

The Treasury of St. Mark's does not contain many objects, because it was plundered at the same time that the *Pala D'Oro* was impoverished. Still around its walls, and in its two small glass cases some things of interest are preserved. On entering, one is generally first attracted by the *Chair of St. Mark*, said to have been used by him as Bishop of Alexandria. It is very graceful, tall and narrow, cut out of a single block of Cipoline marble. On the inner side of the back are carved two evangelists with their books, supposed to be St. Matthew and St. Mark. Below these is the Tree of Life, with a Lamb (the Lamb of God) standing at its foot, and flowing from it are the four rivers of Paradise, or the four streams of the Gospel. On the outer sides of the arms of the chair are Seraphim, and candles to represent Churches.

Carefully preserved within strong covers, but open to view, is the fragment of manuscript long spoken of as part of the Latin original of St. Mark's gospel, and as bearing his signature. But it is beyond question that St. Mark wrote his gospel in Greek, not in Latin, and it is equally certain that this fragment is but part of a fifth- or sixth-century copy of Jerome's Vulgate, the rest of which is preserved in the little town of Cividale in Friuli, and at Prague. Other interesting things preserved in the Treasury are old Byzantine chalices and patens, which are remarkable for their material and for their extraordinary size. The chalices are cut out of solid blocks of precious stones, such as chalcedony, sardonyx, onyx, agate, or rock crystal, and they are bound in gold and silver, and inlaid with gems, or adorned with the symbols of the evangelists, and figures of saints and martyrs. Several have a medallion of Christ inside them at the bottom of the bowl, and one that has two handles has in Greek the inscription, "Christ gives His blood, which brings life." The size of these chalices is very remarkable, and at once suggests the thought that in the early centuries the withholding of the cup from the laity was unknown. They are almost all bowl-, or goblet-shaped, with low broad stout bases, and some measure nearly thirty inches in circumference. The patens are also correspondingly large, cut often out of precious stones and richly ornamented. One of alabaster, over forty inches in circumference, bound in gold set with gems and pearls, has a medallion of Jesus Christ in its centre, with the open book and the blessing hand, and round it the inscription in Greek : *Take, eat, this is my body.*

The Treasury building has a special interest, as the larger room, that in which are the things of which I have spoken, and which is outside the area of the church, formed part, as the enormous thickness of its outer wall suggests, of the *Tower of the old Palace of the Doges*, into which the body of St. Mark was carried, when brought to Venice in 829, and where it remained till the first St. Mark's Church was got ready to receive it in 832.

Lastly, though St. Mark's Church is not a large structure, and though, as we have seen, all its main walls and domes and vaults form the open pages of the Bible we have just read, yet there are about it, as about the Jewish temple of old, many half hidden away recesses and rooms. These, which long lay neglected, are now being made to serve useful purposes. Those over the lateral atrium are being arranged as a museum, into which will be brought things, ancient and modern, that have a connection with the building, and which may serve to illustrate its wonderful structure and history. Other rooms, those over the baptistery, have already formed, for some years, what is called the *Laboratorio*, where the artists and mosaic-workers who have charge, under the Italian Government, of the church, study and labour, not only to preserve it in good order, but to clear the pages of our Bible, as opportunity is afforded them, of those modern defective mosaics to which I have more than once referred, and to re-print such portions with their ancient characters. Fortunately this is possible, for not only have many of the original cartoons of the mosaics been found, but large quantities of the antique tesserae, wherewith to

re-construct them. The motto of the able and intelligent director of the works, Signor Pietro Saccardo, is "Nothing but St. Mark is worthy to touch St. Mark," and this influence is felt in all that is done. There is, therefore, thus guaranteed, not only the material preservation, but the textual restoration to something of its original purity and beauty, of our unique and glorious BIBLE OF ST. MARK.

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